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Course Profiles

lic District School Board Writing Partnership

Course Profile

English

Locally Developed

• *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

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Summer 2000

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BDC-3138

Course Overview
Locally Developed English

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Identifing Information

Department: English
Course Title: Locally Developed English
Grade: 10
Development Date: April-July 2000
Ministry Course Code:
Credit Value: 1.0
Secondary Policy Document: English

Description/Rationale

This course emphasizes key skills in reading, writing, oral communication, and thinking that these students need for continuing success in their secondary school subjects, and to communicate with others in their lives outside of school. The units suggest instructional strategies and a developmental approach to teaching the expectations that are essential for these students' success. This course gives students a solid literacy skills foundation to enter Grade 11 English, Workplace and to prepare them for successful completion of the Grade 10 Test of Reading and Writing Skills. Students read key informational and literary text forms, including novels, editorials, magazine feature articles and poetry, for personal and academic purposes. They use their knowledge of media to create media works. Students will produce clear, complete writing in a variety of narrative and non-narrative forms for real-life purposes (including world of work), using appropriate and correct language. In particular, the course encourages students to develop and reflect upon the strategies that will improve their literacy competence and confidence.

Note: This course profile is only one example of how teachers can help students to achieve the expectations of the course. Teachers should use their professional judgement in adopting/designing a course which will meet the needs of their students.

Course Organization

Unit 1	To Thine Own Self Be True – Self-Identity	15 hours
Unit 2	Choices and Decisions	20 hours
Unit 3	Journey and Discovery	30 hours
Unit 4	Relationships and Belonging	25 hours
Unit 5	Power and Empowerment	20 hours

Appendix A: Coded Expectations: Grade Locally Developed English
Appendix B: Teacher Resources
Appendix C: Assessment Tools
Appendix D: Rubric for Assessing Writing
Appendix E: Rubric for Assessing the Reader's Notebook
Appendix F: Tracking Sheet for Assessment by Strand
Appendix G: Learning Skills Assessment Criteria

The Image of the Learner

The majority of the activities have been developed recognizing the nature of the learners in this program, and the prior learning and instructional strategies that are essential for these students to succeed. These students may:

- range from struggling to be fluent and sophisticated readers, reluctant speakers to articulate and powerful speakers, or reluctant writers to creative and accurate writers;
- vary widely in each individual's own knowledge, abilities, and skills: a student may have sophisticated viewing or speaking skills, but may be a struggling reader or writer; a student who has well-developed thinking skills may be a reluctant speaker;
- have behavioural, maturational, social, and cultural experiences that have influenced their progress in school;
- have attendance patterns ranging from perfect to highly erratic and unpredictable;
- have had life and school experiences that necessitate a program that consciously develops and provides opportunities for growth in self-esteem, confidence, and appropriate and safe risk-taking;
- have a wide range of physical, emotional, developmental, and/or behavioural needs that must be addressed throughout any and all activities;
- have a range of interests, strengths, and priorities that are often focussed outside the classroom. Significant school success can be achieved when class activities are directly related to these areas of interest and strength;
- have a variety of pathways open to them at the conclusion of the Grade 10 Locally Developed English program. Some students will go on to English, Grade 11 Workplace. Other students may proceed to English, Grade 10 Applied (or English, Grade 11 College). Still others will be more appropriately served by a modified program with a literacy and life skills or employment focus. Any program should build in flexibility to ensure that students are adequately prepared to proceed to the most appropriate level in future courses.

Thus, a wide range of activities, resources, and assessment and evaluation strategies is essential throughout all stages of the program.

It is suggested that each class in the Locally Developed Grade 10 English program provide opportunities for students to:

- read silently every day, and to respond to personal and assigned reading regularly in writing;
- be supported in their reading by reading in a variety of ways: being read to, being read with, choral reading, reading texts by listening to audiotapes;
- write on personally meaningful topics every day, with students' own choice of both the topics to write about and the forms that will shape their writing;
- reflect upon their reading and writing skills, and to set reasonable goals for their improvement;
- use what they have learned about the conventions of language (spelling, grammar, usage, punctuation) to identify and correct errors in their own writing, thereby giving such learning an immediate and recognizable purpose;
- make real-life connections between classroom activities and the world, especially the world of work;
- make personal connections between classroom activities and that which is significant in their own lives;
- use the feedback given by peers and teachers to enable them to build on their strengths;
- use what they know and understand from media as springboards to understanding literature;
- use instructional technology on a regular and on-going basis for research, and the drafting, editing and polishing of writing.

Accommodations

The following considerations apply to each of the units in this course.

1. At various times throughout the course, individual students or groups of students may require accommodations to meet specific needs that arise during the teaching of the units. Appropriate accommodations should be part of the planning of each unit activity, and should be incorporated into the teaching methodology, instructional strategy, and instructional time and pace.
2. In order to make specific modifications and accommodations to match the needs of the students, teacher should consult with their colleagues in the Special Education Department.
3. Instructional and assessment activities must take into account the strengths, needs, learning expectations, and accommodations as identified in the Individual Education Plan, whether students are formally identified by an IPRC or not (Regulation 181/98).
4. Some students with an IEP may require modified expectations to meet the individual student's needs. As outlined in *Ontario Secondary Schools*, Grades 9 to 12, 1999, the principal determines whether achievement of these modified expectations warrants successful completion of the course.
5. Accommodations to curriculum, assessment, and evaluation may include but are not limited to:
   - alternative tasks and activities;
   - expanded expectations and opportunities for enrichment;
   - more time for learning and completion of activities;
   - use of specialized equipment and assistive devices;
   - use of available adaptive technologies to assist students (e.g., computer-assisted learning);
   - varied assessment strategies;
   - alternative assessment models and materials to address various individual learning styles and needs;
   - use of special resources, such as: varied reading levels of materials, video/audio tapes, learning materials, and manipulatives that provide direct and concrete experiences for kinesthetic learners.

General Planning/Course Notes

1. Unit 1 has been designed as a diagnostic unit to assess students' reading, writing, oral communication, and listening as a basis for programming decisions. It provides a review of key literacy skills taught in the Grade 9 Essential English course. It also establishes class routines and rules, and introduces a variety of ways for students to record and reflect upon their learning and to track their progress, and for this reason, Unit 1 should be taught first. Similarly, Units 2, 3, and 4 should be taught in sequential order; the writers have developmentally sequenced students' skill development through the expectations taught. The order of the units also builds complexity of thinking, content, and form in a developmental way. However, Unit 5, essentially a Media unit, can be taught at any point in the course after Unit 1.
2. **All units are thematic**, ensuring integration of the strands and expectations. The approach recognizes that students in this course learn best when they can connect ideas and skills in whole, meaningful contexts.
3. **Times suggested for the units, and the activities within the units, are approximations**. Most units contain a variety of activities, which, if completed thoroughly, would take more than the time allowed. This is intentional, with the purpose of giving teachers the choice of a wide variety of activities and strategies from which to draw to meet the individual needs of students in this program. Teachers should provide flexibility in both timing and approach to allow for varying student interest, aptitude, and need.

4. Activities that involve learning and practising using the **conventions of language (grammar, usage, spelling and punctuation) should usually be taught within the meaningful contexts** of the students' own reading and writing.
   The lesson activities suggested in the units encourage teachers to use more effective approaches to teaching the conventions of language. One is to teach mini-lessons on key aspects of grammar, usage, spelling or punctuation (e.g., a ten-minute lesson on apostrophes). Another is the inductive method of learning language rules and conventions (e.g., students, individually or in groups, are given a passage that contains many contractions. Students make up the rules for using the apostrophe from the examples given.) Both of these instructional strategies target an error that most students are making in their writing. Both types of lessons should be followed by immediate application of the language rule to the students' own writing or reading. It is the direct application of the rule to the writing that enables the learning to "stick" and become part of the students' individual checklists for independent editing of their writing.
5. Students are to be reminded that there are **many purposes for writing**, both public and private. Teachers inform students at the outset if particular pieces of assigned writing have a particular audience, and encourage students to make their own decisions about intended audiences before writing. Pieces whose audience is "self" (e.g., diaries, personal reflections, etc.) need not be shared with others. On the other hand, the Reader's Notebook (See Appendix B) whose purpose is to record and reflect about reading and to share these ideas in small and large-group discussions, has a public purpose, and is written with a public audience in mind.
6. The writers have provided examples of **checklists, rubrics and other assessment tools**. Teachers may use these as they appear here, or modify and adapt them to meet the needs of their students. Rubrics and checklists are especially meaningful when students help to design them by setting the criteria by which they will be evaluated.
7. Most of the reading materials suggested in the units are at a Grade 6/7 level of readability. The readings that the writers have suggested (see Resources in this Overview) come from both Grade 9 and 10 textbooks, as well as from a variety of other anthologies. They have been chosen for their readability and to match the themes of this course. However, your classroom may have students who represent a wide range of reading abilities. The writers suggest a variety of ways for texts to be read to make text accessible to all students:
   - **to students** when the text is too difficult for students to read independently, but when ideas and language match students' level of oral language and understanding. This can help to build knowledge of language and vocabulary, and allow all students to discuss the ideas and issues in the text;
   - **with students** when students need support to understand the ideas and vocabulary;
   - **by students** when the text is at their independent level of understanding and skill. Texts that students read independently are to be carefully considered in terms of readability. If the text to be read is above the student's independent level, the teacher helps support the student by dividing the text into manageable chunks which are preceded by focus questions to give the students a purpose for reading the text (see Guided Reading, Appendix B).
8. The **selection of print and electronic texts** should be representative of the cultural groups that make up the Canadian mosaic, and reflect, as appropriate, local interests and concerns. Recognizing that few rich materials in English are totally free of bias toward belief systems, socio-economic status, or cultural, family, ethnic or gender groups, teachers should plan to use all materials as a means of teaching the values of respect, tolerance, and understanding.
9. It is of critical importance that teachers structure this English class to **provide a predictable learning environment for students**, but still one in which interesting and meaningful learnings occur. Routines should be established and maintained from the first day. When students know the structure of class time, they will be more likely to come to class prepared to do the work with the

materials that they need. While students be expected to be responsible for organizing their class materials, for many students this is a developing skill. For them, materials can be kept in accessible areas in the classroom. Emphasis must be given to developing and maintaining the social and group skills necessary for being responsible learners. The writers suggest that opportunities for quiet reading and personal writing be given every day.

10. **English classrooms must be language-rich environments**. As the class learns together, teachers should make this learning visual by means of charts, diagrams, and other key visuals. There should be constant reminders to students of what they have learned about forms of texts, ways of applying thinking, strategies good readers use when they read, new vocabulary, and rules of language, spelling, and punctuation. When appropriate, student products are displayed in the classroom and shared.
11. **The instructional strategies the teacher chooses are key for success with students at this level.**
    - **Reading**: when reading aloud, teachers model the process that good readers use when they read by means of a "think aloud" (read the text, but pause to ask questions, make predictions, inferences, and judgements about the text.) This will help students to understand what good readers know: that reading is the active process of constructing meaning, and not the passive process that less-skilled readers may think it is.
    - **Writing**: when a new writing form is introduced, teachers first model how to write the form, then move to sharing the writing of a piece with ideas from the class, before students are expected to write the form independently.
12. Students in this course come with wide experiences of narrative and non-narrative structures which they have gained from the **media**. Teachers should use instructional strategies which connect this prior knowledge to print texts, encouraging comparison and analysis, in addition to teaching the media as a distinct strand of learning with its own associated expectations.
13. As **technology** is used as a learning tool throughout the course, it is essential that teachers instruct students in its appropriate use. In particular, students may need instruction with respect to:
    - appropriate and safe use of equipment
    - appropriate, safe, and ethical use of e-mail
    - appropriate, safe, and ethical use of web sites
    - appropriate use of source material gained from electronic sources (e.g., proper citing of sources)

    The activities recommend various methods of incorporating technology. However, at no time should students be allowed unrestricted or unsupervised access to any technology in a school setting. It is particularly important that teachers preview all web sites listed in this program for appropriateness and suitability, before allowing students to access these.
14. Teachers are encouraged to **collaborate with parents and members of the community** to implement the course fully. Some activities suggest opportune moments to incorporate local resources, but teachers of individual classes in diverse communities should be constantly aware of moments when the real world may be linked to the classroom.

UNIT 1: To Thine Own Self Be True – Self-Identity

Time: 15 hours

One of the purposes of this unit is to allow teachers the opportunity to assess students' level of achievement of the key expectations of Grade 9 in terms of students' literacy, and learning skills. Another purpose of the unit is to create a climate in which the students begin to feel secure and confident in their ability to participate in discussions, to take risks, and to reflect upon their own knowledge and skills. Students read and view some meaningful, thought-provoking texts (e.g., a short story, article, poem, film) and engage in writing activities and meaningful talk on the theme of self-identity. The unit gives students opportunities for self-assessment as they examine their interests and assess their strengths and areas for improvement. The teacher and student diagnostic assessments form the basis for the teacher's programming decisions for the course.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies
Overall Expectations: LRV.01, WRV.01, WRV.03, LAV.02, MEV.01.
Specific Expectations: LR1.01, LR1.02, LR1.04, LR1.05, LR1.06, WR1.03, WR1.04, WR3.02, WR5.04G1, LA2.01. LA2.02, LA2.04, LA2.06, ME1.01, ME1.02, ME1.04.

UNIT 2: Choices and Decisions

Time: 20 hours

The focus of this unit is the choices and decisions that people make, as reflected in literary, informational, and media texts. Students read, write about, and view fictional characters and real people who face difficult decisions and choices in their lives, discussing, and evaluating these choices by examining and debating alternatives and consequences. Students use Readers' Notebooks to respond to, reflect upon, and pose questions about the texts they read (stories, poems, personally-chosen novel, articles, short plays, short biographies), and begin to share these with their peers in small groups. Students propose alternative choices for characters/people at key points in their reading and viewing, and use the writing process to write alternative endings to these real and fictional stories. Students use key graphical/visual organizers, which illustrate decision-making processes to organize writing about an important decision they face or have faced in their lives. Students choose the appropriate form for their writing (e.g., poem, short story, letter, editorial) and write for a specific audience using appropriate and correct language.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies
Overall Expectations: LRV.02, WRV.02, WRV.03, WRV.04, WRV.05, LAV.01, LAV.02, MEV.01.
Specific Expectations: LR1.01, LR1.03, LR1.04, LR1.05, LR1.07, LR1.08, WR1.01, WR1.03, WR1.04, WR1.05, WR2.01, WR2.03, WR2.04, WR3.01, WR3.04, WR4.01, WR5.04G2, WR5.04S4, WR5.04P1, LA1.02, LA1.04, LA2.02, LA2.03, LA2.05, ME1.01, ME1.04.

Unit 3: Journey and Discovery

Time: 30 hours

In this unit, students read, write, and view a variety of literary, informational, and media texts (including novels, magazine feature articles and video biography) which illustrate the journeys undertaken by real and fictional people and the discoveries that they make about the world, others, and themselves. Students use a variety of reading strategies before, during, and after reading to understand and critically examine the paths people choose, what they discover, and how they change as a result of the journey. They identify some common elements of these stories (e.g., plot patterns, characters, settings, conflicts, themes, issues) and use a variety of visual organizers to record, and relate information and ideas. Students use their knowledge of text forms, reading strategies, and writing to produce an informational

form of text (e.g., report, magazine article, summary) and a narrative/literary form (i.e., description, story, script, autobiography) that represents their own journeys in life. They apply consistent point of view and verb tense and use correct and appropriate language. Students use oral speaking skills to share their writing with others.

Strand(s) and Expectations
Strand(s): Literature Studies and Reading, Writing, Language, Media Studies
Overall Expectations: LRV.01, LRV.02, LRV.03, WRV.02, WRV.03, WRV.04, WRV.05, LAV.01, LAV.02, MEV.01, MEV.02.
Specific Expectations: LR1.04, LR1.05, LR1.07, LR1.08; LR1.09, LR2.01, LR2.02, LR3.01, LR3.02, WR2.01, WR2.03, WR2.04, WR3.02, WR3.04, WR3.07, WR4.01, WR4.02, WR5.01, WR5.02, WR5.04G1, WR5.04G3, WR5.04G6, WR5.04S1, WR5.04S2, WR5.04P1, LA1.01, LA1.02, LA1.04, LA1.02, LA2.05, ME1.02, ME1.04, ME1.05, ME2.01.

UNIT 4: Relationships and Belonging

Time: 25 hours
The focus of this unit is relationships and the important role they play in people's lives. Students read, view, and analyse the interactions of fictional characters, real people and media personalities from a variety of print and electronic texts. They use visual or graphic organizers to gather and record, describe, and categorize facts and details relating to people's character traits and actions, and make inferences about their values. Students define the qualities of positive relationships and their benefits, and use this information to examine and assess the interactions of characters in texts. Students present their learning through journals, expository paragraphs, poetry and a collaborative media work using the language appropriate to the writer's purpose and audience. Students communicate this learning to partners, and to peers in groups, in a variety of ways.

Strand(s) and Expectations
Strand(s): Literature Studies and Reading, Writing, Language, Media Studies
Overall Expectations: LRV.01, LRV.02, WRV.01, WRV.03, WRV.04, WRV.05, LAV.01, LAV.02, MEV.01, MEV.02.
Specific Expectations: LR1.03, LR1.04, LR1.05, LR1.07, LR1.08, LR1.09, LR2.02, WR1.01, WR1.02, WR1.04, WR1.05, WR3.02, WR3.04, WR4.02, WR5.01, WR5.02, WR5.04G1, WR5.04G4, WR5.04G5, WR5.04S3, WR5.04S4, WR5.04P1, LA1.03, LA1.04, LA2.02, LA2.04, LA2.05, ME1.01, ME2.01, ME2.02.

Unit 5: Power and Empowerment

Time: 20 hours
The purpose of this unit is to enable students to examine the external and internal forces at work in their lives: specifically, issues of power as they relate to adolescents. Questions such as: how do we define power? Who has it? Who doesn't? lead them to consider the effects of these forces upon themselves and society. A key focus is the examination of the symbols of power in society, and how the media in particular reflect and shape the reality of who has power in our society, and why. Students examine their own personal power—power over their own thoughts, words, attitudes, choices and action - in light of these media messages and the information they gain from reading literary and informational texts. Students share their responses and express their understandings in a variety of ways (e.g., written reports, reviews, narratives, oral presentations and an original media work). As a result they begin to formulate strategies and set goals, which empower them to make positive choices in their own lives.

Strand(s) and Expectations
Strand(s): Literature Studies and Reading, Writing, Language, Media Studies
Overall Expectations: LRV.01, LRV.02, LRV.03, WRV.01, WRV.02, WRV.03, WRV.04, WRV.05, LAV.01, LAV.02, MEV.01, MEV.02.
Specific Expectations: LR1.04, LR1.07, LR1.08, LR1.09, LR2.02, LR3.01, WR1.02, WR1.03, WR1.04, WR1.05, WR2.02, WR2.03, WR2.04, WR3.05, WR3.06, WR4.01, WR4.02, WR5.01, WR5.02, WR5.04, LA1.06, LA2.04, LA2.05, ME1.01, ME1.02, ME1.03, ME1.04, ME1.05, ME2.01, ME2.02.

Prior Learning Required

On-going teacher assessment of the strengths and needs of the students (in reading, writing, listening, speaking, viewing, group skills and the learning skills) is key to their success in this course. As a result of this on-going assessment, teachers therefore need not only to adapt and modify elements of the activities as they are presented here, but may need to explicitly teach knowledge and skills which students may have been taught in Grade 9 but not yet consolidated.
However, the course activities assume that students have had some prior experience with:

- self-assessment and goal-setting;
- rules and expectations for classroom behaviour;
- working independently or in groups of various sizes to complete task;
- choosing their own topics for writing, and using the writing process;
- choosing their own materials for personal reading;
- responding to reading in oral and written forms;
- using graphic/visual organizers to track progress (e.g., reading log);
- strategies that good readers use when they read;
- elements of literary texts: the short story, short plays;
- elements of informational texts: newspaper articles;
- features of text books: table of contents, chapter divisions, index, headings
- punctuation, spelling, grammar and usage conventions (see Language Conventions, Ontario Curriculum for Language 1-8, Appendix B);
- working with information technology to word process, format text, insert graphics and pictures, access web sites;
- presenting information orally to small groups or partner.

In particular, students will have experienced a variety of learnings and activities as prescribed by the following Ontario Ministry of Education Policy documents:

- Ontario Ministry of Education and Training. *Choices into Action: Guidance and Career Education Program Policy for Ontario Elementary and Secondary Schools*. Toronto: Queen's Printer, 1999.
- Ontario Ministry of Education. *Co-operative Education: A Resource Guide*. Toronto: Queen's Printer, 1980.
- Ontario Ministry of Education. *Handbook for Teachers of Students with Learning Disabilities*. Toronto: Queen's Printer, 1980.
- Ontario Ministry of Education and Training. *The Ontario Curriculum Grades 1-8: Language*. Toronto: Queen's Printer, 1997.
- Ontario Ministry of Education and Training. *The Ontario Curriculum Grades 9 & 10: English*. Toronto: Queen's Printer, 1999.

In addition, students may have been taught a program as outlined by the writers of the Grade 9 Essential English course profile:

- Halton District School Board Course Profile for a Locally Developed Course: Essential English, Grade 9. Toronto: Queen's Printer for Ontario, 1999.

Assessment and Evaluation

Assessment and evaluation for students in this program is most appropriate when it allows for:

- regular and frequent formative assessment with timely and personal feedback;
- a variety of assessment tools and methods, not just paper and pencil tasks;
- on-going student self-assessment;
- meaningful peer assessment;
- sufficient time to practise the skill prior to evaluation;
- students' knowledge of the expected evaluations at the beginning of each unit;
- student participation in setting evaluation criteria and designing rubrics for evaluating tasks;
- concrete, specific, and incremental steps which specify exact requirements for success;
- performance-based, authentic assessment: undertaking work for real reasons;
- flexible timelines for completion of the assessed/evaluated tasks;
- a variety of student learning styles and preferences;
- frequent and on-going assessment of the learning skills (assessed both by teacher and student);
- use of technology for research, drafting, editing and polishing of writing, and to produce media products.

Cumulative Evaluation

There are three alternatives for a final 30% evaluation of the expectations of this course. Teachers are reminded that the final 30% evaluation evaluates the essential skills and knowledge that have been previously taught in the course, and should not, within the 30%, require students to undertake the learning of new expectations.

1. A Traditional Approach, which could be administered under examination conditions
   Reading sight passages, with:
   - associated questions (literal, inferential, and interpretive) (10%) (see Questions as Assessment Tools, Appendix C)
   - a personal response (10%)
   - opinion paragraph, descriptive paragraph, or narrative paragraph(s) (10%)
2. A Portfolio Approach, to be evaluated during class time near the end of the course
   Students select their two potentially "best" pieces from their Reader's Notebook Writing Folder/Portfolio or Media Log. They critically examine each piece, soliciting the feedback of their peers, and take each piece through the writing process to shape, craft and publish the writing. Each of the pieces is evaluated at 10%, for a total of 20%. The students select one of the two pieces to publicly share in an oral/media presentation to the class, to be worth 10%, for a total of 30%.
   As the students produce their work, the teacher is a facilitator and observer, evaluating students' use of the writing process and their skills while working with peers.
3. A Collaborative Approach, to be produced and evaluated in class time near the end of the course
   Students collaborate others to produce a media product. One example is: using the setting of a novel or play, students do research and use their knowledge of media forms to develop a travel brochure, promotional video, or radio ad to entice travellers to the destination. 20% of the students' mark is individual, and a 10% evaluation is given to all members of the group for its product and presentation to the class for a total of 30%.

Resources

Student Resources

Andersen, Neil et al. *Literature and Media 10*. Scarborough, ON: Nelson Thomson Learning, 2000.

- Grace Paley. "A Man Told Me the Story of His Life" (short fiction) – Unit 3
- "The Cowtail Switch" (legend) – Unit 4
- "The Death of Balder" (Norse myth) – Unit 3
- from *Utne Reader*: "Family Matters: Sometimes the Perfect Mate is Someone You Hardly Know" (interview) – Unit 4
- Helen Fogwill Porter. "To My Son" (poem) – Unit 4
- Andrei Voznesensky. "First Ice" (poem) – Unit 4
- Mary Blalock. "Gurl" (poem) – Unit 1
- Alanis Morissette. "Perfect" (song) – Unit 4
- Kimberly Phillips."How *Seventeen* Undermines Young Women" (article) – Unit 1

Aker, Don and David Hodgkinson. *Language and Writing 9*. Scarborough: ITP Nelson, 1999.

Archer, Lynn, Cathy Costello, and Debbie Harvey. *Reading and Writing for Success*. Toronto: Harcourt Canada.

Barlow-Kedves, Alice et al. *Sightlines 9*. Scarborough: Prentice Hall Ginn Canada, 1999.

- Henry Gilfond. "The Open Window" (play) – Unit 2, 4
- Jim Heynen. "What Happened During the Ice Storm" (story) – Unit 2
- Kahlil Gibran. "Appearance" (poem) – Unit 1
- Helen Fogwil Porter. "To My Son" (poem) – Unit 4
- Miriam Waddington. "Someone Who Used to Have Someone" (poem) – Unit 4
- Alden Nowlen. " The Masks of Love" – Unit 4
- Susan Forde. "To Christine" (poem) – Unit 1
- Selina Hastings. "Sir Gawain and the Loathly Lady" (story/legend) – Unit 1, 4
- Robert Brehl. "Where's Sommy? The Cyber-stalker Dodges His High-tech Pursuers" (article and news report) – Unit 4, 5)

Barry, James, Glen Huser, and Sharon Siamon, (ed). *In Touch: A Nelson Mini-Anthology*. Scarborough: Nelson Canada, 1993. (Unit 4)

Barry, James, Christine McClymont, and Glen Huser, (ed). *Larger Than Life: A Nelson Mini-Anthology*. Scarborough: Nelson Canada, 1994. (Unit 2, 3)

Barry, James, Sharon Siamon, and Glen Huser, (ed). *On the Edge*: *A Nelson Mini-Anthology*. Scarborough: Nelson Canada, 1994. (Unit 2, 3)

Barry, James, Sharon Siamon, and Glen Huser, (ed). *Personal Best: A Nelson Mini-Anthology*. Scarborough: Nelson Canada, 1993. (Unit 2, 3)

Barry, James. *Poetry Express: A Nelson Mini-Anthology*. Scarborough: Nelson Canada, 1994.

Barry, James Glen Huser, and Sharon Siamon, (ed*). Side by Side: Songs and Poems. A Nelson Mini-Anthology.* Scarborough: Nelson Canada, 1993.

Crane, Mary, Barbara Fullerton, and Amanda Joseph. *Sightlines 10*. Toronto: Prentice-Hall Canada, 2000.

- Paul Simon. "I Am a Rock" (song lyrics) – Unit 1, 4
- Angela Shelf Medearis. "Nonconformist" (poem) – Unit 1
- Vicky Rabinowicz. "My Body" (comic strip) – Unit 1
- Peg Kehret. "I'm Not My Brother; I'm Me" (monologue) – Unit 1
- Langston Hughes. "Dreams" (poem) – Unit 3

- Roch Carrier. "A Secret Lost in the Water" (short story) – Unit 4
- Robert Doisneau. "A Kiss at City Hall" (photograph) – Unit 4
- I. F. Bultakin. "A Rupee Earned" (fable) – Unit 2

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- Rulon Openshaw. "Action Hero" (essay) - Unit 2
- Melanie Doane. "Goliath" (song) – Unit 1
- Brian Bergman. "Tom Jackson" (profile) – Unit 3
- Martha Brooks. "The Crystal Stars Have Just Begun to Shine" (short story) – Unit 4
- Sunita Namjoshi. "Svayamvara" (short, short story) – Unit 4
- Patrick Fitzgerald. "To Build a Fire: Bringing a Short Story to the Big Screen" (storyboard) – Unit 2
- "Web Tips: The Equation" (guidelines for creating a web site) – Unit 1
- M. E. Kerr. "I've Got Gloria" (short story) – Unit 4
- Stuart McLean. "The Adventurous Life of John Goddard" (profile) – Unit 3
- Frank Horne. "To James" (poem) – Unit 3
- Maxine Tynes. "Looking Back" (poem) – Unit 4
- Kathy Cook. "Attacked by a Mountain Grizzly!" (magazine article) – Unit 3

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Dube, Judith et al. *Writing Sense 9*. Toronto: Harcourt Brace & Company.

Duncan, Barry et al. *Transformations*. Toronto: Harcourt Brace & Company, 1996.

- J. Francis Davis. "The Power of Images: Creating the Myths of Our Time"(article) – Unit 2
- Janice Turner. "For Some Teens, Shopping is a Hobby" (article) – Unit 1
- Meryn Cadell. "Barbie" (poem) – Unit 1, 4

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- Langston Hughes. "Thank You, Ma'am" (short story) – Unit 2
- Elizabeth Ellis. "Flowers and Freckle Cream" (short story) – Unit 1
- Richard Peck. "Priscilla and The Wimps"(short story) – Unit 1
- Roberta Beecroft. "Ending the Blame Game" (non-fiction) – Unit 1
- Arnold Lobel. "The Camel Dances" (fable) – Unit 1
- Leah Eskin. "Teens Make Their Own Peace" (article) – Unit 3
- Brianna Politzer. "Virtual Reality" (article) – Unit 5
- M. C. O. Morris. "The Enchanted Apple Tree" (story)

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"A Mortal Flower" (short story) – Unit 2

Hilker, Douglas and Sue Harper. *Elements of English 9*. Toronto: Harcourt Canada Limited, 1999.

- Richard Peck. "Priscilla and the Wimps"– (short story) - Unit 1
- Evan Hunter. "On the Sidewalk, Bleeding" (short story) – Unit 3

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- Todd Strasser. "On The Bridge" (short story) – Unit 2
- Evan Hunter."On The Sidewalk, Bleeding" (short story) – Unit 3

Kemper, Dave et al. *Writers Express: A Handbook for Young Writers, Thinkers and Learners*. Scarborough: ITP Nelson, 1998.

Kloss, Lynn W., Project Ed. Plays *Without Endings: On the Edge*. New Jersey: Globe Fearon Educational Publisher, 1996.

Kloss, Lynn W., Project Ed. *Plays Without Endings: Tough Choices*. New Jersey: Globe Fearon Educational Publisher, 1996.

Kloss, Lynn W., Project Ed. *Stories Without Endings: Pushing the Limits*. New Jersey: Globe Fearon Educational Publisher, 1996.

Korman, Gordon and Bernice Korman. *The Last Place Sports Poems of Jeremy Bloom*. Richmond Hill: Scholastic Inc., 1996.

"The Wanderer" (poem) – Unit 3

Luengo, Anthony, Editorial Consultant. *Literature and Media 9*. Scarborough: ITP Nelson, 1999.

- Julio Noboa, "Identity" (poem) – Unit 1
- Lucille Fletcher, "The Hitchhiker" (radio play) – Unit 3

McClymont, Christine, James Barry and Berenice Wood. *Time Tracks: Moments in History: A Nelson Mini Anthology*. Scarborough: Nelson Canada, 1994. (Unit 2, 3)

Saliani, Dom and Nova Morine. *Crossroads 9*. Toronto: Gage Educational Publishing, 1999.

- Felice Holman. "Who Am I?" (poem) Unit 1
- Shawna Lynne. Danielle Panipekeesick, "Wanted: Someone Who Cares" (poem) – Unit 1
- Toyomi Igus. "Going Back Home" (art essay) – Unit 1, Unit 4
- Vidhya Sridharan. "Acceptance" (short, short story) – Unit 1
- Catherine Rondina. "The Internet: The Newest Medium" (article) – Unit 1
- Edith Rudlinger and Vic Kelly. "The Two Sides of Advertising" (debate) – Unit 1, 5
- Evan Hunter. "On The Sidewalk, Bleeding" (short story) – Unit 2
- Langston Hughes. "Thank You, Ma'am" (short story) – Unit 2
- Steve Buist. "Signposts on the Journey" (anecdote) – Unit 2
- Eth Clifford. "Paris and the Golden Apple" (Greek Myth) – Unit 2
- W.D. Valgardson. "Bus Stop" (short, short story) – Unit 3
- Thomas Potts."Undersea Science" (magazine article) – Unit 3
- Henry Rowe Schoolcraft. "The White Stone Canoe" (folk tale/story) – Unit 3
- Henry Gilford and O. Henry. "The Last Leaf" (script) –Unit 3
- Madhur Jaffrey. "Savitri and Satyavan" (Hindu myth) – Unit 4

Siamon, Sharon and James Barry. *Media Mix: A Nelson Mini-Anthology*. Scarborough: Nelson Canada, 1994. (Unit 5)

Smith, Peter, General Editor. *The Harcourt Writer's Handbook*. Toronto: Harcourt Canada Ltd., 1999.

Stenson, Elizabeth, consultant. *Help! For Young Authors*. Scarborough: ITP Nelson, 1991.

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Holman, Felice. *Slake's Limbo*. New York: First Aladdin Paperback edition, 1986. (Unit 3)

Matas, Carol. *Lisa*. Richmond Hill: Scholastic Canada Ltd., 1994. (Unit 3)

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Mowatt, Farley. *Lost in the Barrens*. Toronto: McClelland and Stewart, 1983. (Unit 3)

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Peck, Robert Newton. *A Day No Pigs Would Die*. New York: Random House, 1972. (Unit 4)

Spinelli, Jerry. *Maniac Magee*. New York: Harper Collins Publishers, 1990. (Unit 3)
Smucker, Barbara. *Underground to Canada*. Toronto: Puffin Books, 1977. (Unit 3)
Zindel, Paul. *The Pigman*. (Unit 4)

Teacher Resources

Atwell, Nancie. *In the Middle: Writing, Reading, and Learning with Adolescents*. Portsmouth, NH: Heinemann Educational Books, 1987.
Clarke, Judy, Ron Wideman, and Susan Eadie. *Together We Learn*: Cooperative Small Group Learning. Scarborough, ON: Prentice-Hall, 1990.
Coil, Carolyn. *Teaching Tools for the 21st Century*. Pieces of Learning Press, 1997.
Course Profile for a Locally Developed Course: Essential English, Grade 9. Toronto: Queen's Printer for Ontario, 1999.

Teacher resources and assessment tools were created by these writers which can be used to supplement this Grade 10 Locally Developed English Profile. The following resources can be downloaded from the OCC web site at www.curriculum.org:

- Sample Reading Log, Unit 1, p. 15
- Student Checklist to Assess Strengths and Needs, Unit 1, p. 20-21
- Story Frame, Unit 2, p. 20
- Story Chart Rubric, Unit 2, p. 25
- Comprehension Skills Rubric, Unit 2, p. 26
- Gardner's Eight Intelligences Chart, Unit 4, p. 4
- How Would I Rate as An Employee? Unit 4, p. 18
- Types of Language, Unit 4, p. 25
- "I Learn Best By" Questionnaire, Unit 4, p. 28
- Is Media in Your Life? Survey, Unit 4, p. 29
- Media Log Checklist, Unit 4, p. 30
- Response to Media Product Rubric, Unit 4, p. 31
- Media Awareness Summative Rubric, Unit 4, p. 33
- Goal-Setting Rubric, Unit 4, p. 34
- Character Problem-Solving Organizer, Unit 5, p. 8
- Video Conflict Organizer Chart/Checklist, Unit 5, p. 9
- Character and Evidence Chart, Unit 5, p. 13
- Character Sketch Organizer, Unit 5, p. 14
- Group Work Rubric, Unit 5, p. 30
- Research Outline, Unit 6, p. 9
- Process Rubrics: Group Skills in Process, Unit 6, p. 19
- Research Process Rubric, Unit 6, p. 20
- Research Summary Checklist, Unit 6, p. 22
- Oral Presentation Behaviour Checklist, Unit 6, p. 24
- Oral Presentation Rubric, Unit 6, p. 24

Education Department of Western Australia. *First Steps: Reading Developmental Continuum*. Portsmouth, NH: Heinemann, 1994.
Education Department of Western Australia. *First Steps: Reading Resource Book*. Portsmouth, NH: Heinemann, 1994.
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Education Department of Western Australia. *First Steps: Writing Resource Book*. Portsmouth, NH: Heinemann, 1994.

Gardner, Howard. *Multiple Intelligences: The Theory in Practice*. New York: Basic Books, 1993.

Fogarty, Robin. *The Mindful School: Teach for Metacognitive Reflection*. Arlington Heights, IL: IRI/Skylight Training and Publishing, Inc., 1994.

Kiersey, David and Marilyn Bates. *Please Understand Me II: Temperament, Character and Intelligence*. Del Mar, CA: Prometheus Nemesis Book Company, 1998.

Kooy, Mary and Jan Wells. *Reading Response Logs*. Markham, ON: Pembroke Publishers, 1996.

LaMeres, Clare. *The Winner's Circle: Yes I Can. Self-Esteem Lessons for the Secondary Classroom*. Newport Beach, CA: LaMeres Lifestyles Unlimited, 1990.

Lewis, Barbara. *What Do You Stand For? A Kid's Guide to Building Character*. Minneapolis: Free Spirit Publishing, 1998.

Mowbray, Gwen and Jerry George. *Language Aloud...Allowed In the Middle and High School Years*. Markham, ON: Pembroke Publishers, 1992.

O'Connor, Ken. *The Mindful School: How to Grade for Learning*. Arlington Heights, IL: IRI/Skylight Training and Publishing, Inc.

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Rhodes, Lynn K., editor. *Literacy Assessment: A Handbook of Instruments*. Portsmouth, NH: Heinemann Educational Books Inc., 1993.

Rief, Linda. *Seeking Diversity*.

Rogers, Spence and Shari Graham. *The High Performance Tool Box: Succeeding with Performance Tasks, Projects and Assessments*. Evergreen, CO: Peak Learning Systems, 1998.

Suid, Murray, and Wanda Lincoln. *Recipes for Writing*. Don Mills, ON: Addison-Wesley Longman, Inc., 1989.

Tarasoff, Mary. *Reading Instruction that Makes Sense*. Victoria, BC: Active Learning Institute, 1995.

Weaver, Constance. *Reading Process and Practice: from Socio-psycholinguistics to Whole Language*. Portsmouth, NH: Heinemann Educational Books, Inc., 1988.

Weaver, Constance. *Teaching Grammar in Context*. Portsmouth, NH: Boyton/Cook Publishers Inc., 1996.

Zack, Linda R. *Building Self-Esteem Through the Museum of 25 Original Projects That Explore and Celebrate the Self*. Minneapolis: Free Spirit Publishing, 1995.

_____. *Media Literacy: Resource Guide*. Toronto: Ontario Ministry of Education, 1989.

Media/Internet Resources

Magazines

Bang Magazine is published by Youth Culture Inc. To order your free copies, please call 1-800-292-5559, or in Toronto call (416) 595-1313

Watch Magazine is published by Youth Culture Inc. To order your free copies, please call 1-800-292-5559, or in Toronto call (416) 595-1313

Rinaldo, Denise, editor. *Scholastic Scope* Magazine. New York: Scholastic Educational Publications. Telephone 1-800-scholastic; e-mail: SCOPEMAG@scholastic.com

Web sites

http: //www.curriculum.org - for teaching resources and assessment tools created for the Grade 9 Essential English Course Profile. Go to the link "Locally Developed Courses" (see above in Teacher Resources)

http: //www.favouritepoem.org - "Project Share" shares audio and video of people reading their favourite poems, and invites readers to send in their own favourite poems with a few sentences to explain why it is special to them.

http: //www.realgame.com - "The Real Game" contains information about a computer program that helps students of all ages make career plans.

http: //www.careers.org/index.html - Career Explorations

http: //www.youth.gc.ca - Youth Link (Canada's Youth Employment Strategy) provides information on work opportunities, summer job programs, starting your own business, overseas travel, on-line job banks, etc. The site is connected to the Government of Canada Youth Information Line: 1-800-935-5555

http: //www.career-lifeskill.com - "True Colors: Professional Training Programs and Workshops, is an interactive way to help people to discover their learning styles, needs, skills and motivations.

"True Colors" was developed by Don Lowry, who based his work on Dr. David Kiersey's Please Understand Me, and research from the Myers-Briggs Type Indicator.

http: //www.fashionteen.com - on-line teen fashion magazine

http: //songfile.snap.com - allows students to search for song lyrics and play clips from songs.

http: //www.holmesglen.vic.edu.au/library/researchskills/research_skills_introduction2.html - an interactive web site to help students conduct research.

http: //www.mp3lit.com - source for free spoken-word recordings from favourite authors.

http: //www.heinemann.com/info/08894f5.html - research on the effectiveness of various methodologies for teaching grammar.

http: //www.rinkworks.com/amovieaminute - humorous summaries of famous movies

http: //www.publicfigure.com/PublicFigure/news/homepage.htm - news and video clips about public figures from the realms of entertainment, sports, politics, crime, the world, business, science and religion.

http: //www.medialink.com/glossary.htm - a glossary of broadcast terminology from the Webster New World Dictionary of Media and Communications

http: //www.smartbiz.com/sbs/arts/ams2.htm - glossary of media advertising terms

http: //www.movieline.com/movieline.html - news about the latest movies

http: //www.mediachannel.org/front/html - media issues and news

http: //www.comic-news.com - current affairs (mostly American) in comic form.

Videos and Films listed below could be readily available from Board media collections or other public sources. Teachers are reminded of the copyright laws of Canada, which prohibit copying of commercial film and videos without the permission of the producers/artists. Rented video and film may be shown in classrooms provided that wide performance rights have been paid in the rental fee, or if individual schools/boards have paid wide performance licensing fees for their jurisdictions.

Videos – Films from Canadian Literature

R.W. (original screenplay). The film dramatizes the differences of a Grade 7 gifted student who is accelerated into Grade 9 at age eleven and must adjust to life in the R.W. or Real World. Like all of us, at times Al feels a need to hide from the pressures brought to bear by a parent, brother, friends, teacher and classmates. His mother, also having problems in the R.W., helps him to resolve the problem. (series Canadian Literature, 1983.)

Boys and Girls, based on a short story by Alice Munro. Megan Follows stars in the story of a young girl who is confused and resentful of her parents' assumption that she will perform the traditional role of a woman on a farm in the 1940's. (series Canadian Literature, 1983.)

Home from Far, based on a story by Jean Little (1932-). The touching story of a young girl's struggle to accept a new foster brother after the tragic death of her real brother (series Canadian Literature, 1984.)

Pick me up at Peggy's Cove, from a book by Brian Doyle. Ryan is sent to spend the summer in Peggy's Cove with his aunt. He goes fishing with an old fisherman and his partner, and falls in with Drummer, a streetwise teenager. In the process, he learns some strong and startling lessons and begins to see the world from his own perspective. (series Canadian literature, 1982.)

The Bamboo Brush, based on the book Binky and the Bamboo Brush by Adelle LaRouche.The story of Benjamin, a young Chinese Canadian who is having trouble coping with the pressures of attending both regular and Chinese schools and the subsequent repercussions of a demanding father. With his grandfather's help, he finds new abilities and qualities in himself which serve to mark his passage into maturity.(series Canadian literature, 1982.)

Caroline (Revised), the story by W. P. Kinsella about a young half-Indian girl's struggle to overcome her grandfather's stubbornness. Through her initiative and common sense she finally gains his love and respect, something his own daughter was not able to win from him.(series Canadian literature, 1983)

A Good Tree, from a short story by David Walker. During the Christmas holiday season, three young children discover that their eccentric old neighbour, Mr. Horner, who they always considered an ogre and a scrooge, does have a heart after all the old man discovers the kids are not the hooligans he thought they were. A funny, warm and touching drama about neighbours, friendship, generosity, and the joy of Christmas. (series Canadian Literature, 1984.)

The Cap, from a short story by Morley Callaghan. On autograph day at the Montreal Expo Baseball Club, young Steve is thrilled when his idol, Andre Dawson, gives him an autographed baseball cap. Steve soon loses the precious hat, and later sees the son of a wealthy lawyer wearing it. When Steve and his unemployed father go to reclaim the cap, the scene between the two fathers and sons is emotional and dramatic — film about values, understanding and growing up. (series Canadian Literature, 1984.)

To Set Our House in Order, based on a short story by Margaret Laurence (1926-1987), is the story of a young girl's passage into adulthood. Vanessa MacLeod lives with her parents and her grandmother in the old family home. When her mother goes into premature labor, family relationships begin to intensify. In this atmosphere, Vanessa gains a new perspective on her father and grandmother. (series Canadian Literature, 1986.)

Mortimer Griffin and Shalinsky, based on a short story by Mordecai Richler. Mortimer Griffin is a college lecturer specializing in the teachings of Franz Kafka. One evening, one of his elderly students, Mr. Shalinsky, questions Griffin's cultural background; he is convinced that the professor is Jewish. Griffin vehemently denies the statement, but Shalinsky continues to probe deeper, causing Griffin himself to wonder about his heritage. This light-hearted satire exposes racial prejudice in an original and humorous way. (series Canadian Literature, 1986.)

Red shoes, based on a story by Lois Simmie. Meg and Carson's parents fight constantly and in an attempt to iron out their differences they go away and leave the girls with their grandparents. Their grandfather is rather uneasy about the situation because it forces him to examine his own unhappy marriage. Together, Grandfather and the two girls find a certain solace in their shared fears. (series Canadian Literature, 1986.)

Hotwalker, based on a story by Dave Billington. Bobby and Charlie both work at a racetrack tending horses. Charlie, the older one of the two, makes Bobby work extra hard to prove his worth. While they have their differences in the beginning, they eventually become friends, until "Hotwalker's" tragic finale. (series Canadian literature, 1985.)

Happy Birthday, Hacker John, based on the story by Rick Terrien. In this futuristic tale, society is divided into the Whites and the Squatters. The Whites use computer banks as their sole source of information and knowledge. They are the rulers. The Squatters are a minority, dedicated to saving artifacts from the past before the Whites can destroy them. The protagonist in the story is a young man who is one of the Whites. His girlfriend is a Squatter. The young man is convinced that genetic engineering has created programmed people within his society. He is horrified by this thought. Determined to find the source, he spends day and night at his computer searching for the answer. His efforts finally lead him to a devastating discovery: he himself is one of "them". (series Canadian literature, 1986.)

White Lies. Marie-Ange and Emma make a solemn pact: if both don't make the basketball team, then neither will join. Emma finds it difficult to honour the pact when she is selected, and Marie-Ange isn't. Looks at the impossible pressures we sometimes place on our friendships. (series Canadian Literature, 1983.)

An Ounce of Cure, based on a short story by Alice Munro. A young teenager falls in love with a Grade 13 hero. In a few weeks, he falls for the female lead in the high school play. Elizabeth suffers all the exhilaration of the romance, the humiliation of rejection, and the embarrassment of a failed attempt at sophistication. (series Canadian Literature, 1984.)

I Know a Secret, an adaptation of Lucy Maud Montgomery's short story set in Prince Edward Island in the 1930's. Jane Lawrence and her mother go to stay with Jane's aunt after her father dies. Two local children befriend her, but taunt her with a secret they say they know about her. (series Canadian Literature, 1982.)

The Sight, based on a short story by Brian Moore. Ben Chipman, a successful corporate lawyer in his late fifties, has returned home from the hospital after undergoing surgery. While awaiting more extensive tests, he notices that family members are fawning over him with unusual exuberance. He thinks they are hiding something from him and concludes that his death is imminent. It is his conversation with the housekeeper, who can foretell the future that brings The Sight to its chilling climax. (series Canadian Literature, 1986.)

All the Years, from a short story by Morley Callaghan. Al, a 19-year-old who has often been a source of trouble to his single mother, is torn between fulfilling his mother's wishes and making friends with a group of aimless teenagers. When Al is caught stealing from the drugstore, his mother's intervention prevents him from being charged and the incident provides an impetus for him to changes his ways. (series Canadian Literature, 1984.)

Bambinger, from a short story by Mordecai Richler. Set in Montreal during World War II, this is the story of a family who takes in a Jewish refugee named Mr. Bambinger. The family's son, Sammy, resents this intrusion, but his resentment turns to compassion when news arrives that the ship carrying Mr. Bambinger's wife and son to Canada has been hit by a torpedo. (series Canadian Literature, 1984.)

Cages, from a short story by Guy Vanderhaeghe. A powerful, realistic drama about a family in conflict. The father, who despises his job as a miner, hopes for a better life for his sons. Billy, the younger, understands his father's aspirations, whereas Gene mocks his father and brother and turns to drinking and delinquency. Billy makes excuses for Gene's behavior until he realizes he cannot cover up for his brother forever. (series Canadian Literature, 1984.)

Going to War, based on Timothy Findley's short story The Wars. A young boy's distress leads him to lash out in anger when his father is leaving to enlist in the army at the outbreak of World War II. His father recognizes the boy's pain but cannot change the dictates of his conscience. (series Canadian literature, 1986.)

Connection, based on a story by Alice Munro. When Helen was a child, she would look forward to the annual visit of her mother's cousins. They made an outrageous and inseparable group. Thirty years later, now married to a polished, prosperous lawyer, Helen is afraid Cousin Iris will be a source of embarrassment rather than joy when she arrives unannounced. (series Canadian Literature, 1986.)

Esso, based on a short story by Linda Svendsen.Val has never had much interest in boys. What does interest her is working for her Uncle Syd at the local gas station. Soon she meets Greg, a new employee at the station, and begins to experiment with makeup and feminine clothes. But when her Grandmother dies, she is quickly jolted out of her dream world and begins to consider what life has in store for her. (series Canadian Literature, 1986.)

One's a Heifer, from a short story by Sinclair Ross. Set in Western Canada in the 1930's, the story revolves around 13-year-old Peter and his attempts to recapture two calves that strayed during a storm. His search brings him in contact with a suspicious-acting farmer who Peter believes is hiding the calves in his barn. Like the story, the film is filled with suspense and mystery. (series Canadian Literature, 1984.)

John Cat, from a short story by W.P. Kinsella. During a brief stop in a small western town, two young Canadian Indians rescue a fellow Indian named John Cat who has been beaten in a tavern brawl. Ironically, the next day, John Cat prevents his rescuers from helping an Indian boy they find injured by the roadside, arguing that the police will accuse them of having hurt the boy. A film about prejudice, and the conflict between helping someone and protecting one's interests. (series Canadian Literature, 1984.)

The Rebellion of Young David, based on a story by Ernest Buckler. Young David never knew his mother; she died when he was born. For as long as he can remember, he has called his father Art, not Dad, because his father determined that since there were just the two of them, they must become pals. And so they are. Art has always avoided talking about David's mother, not realizing that the boy is groping to understand death and needs to share his feelings. When an accident provokes Art into spanking his son – something he has never done before – he is taken aback when the boy tells him he was right to do it. A new communication opens up between them, revealing that what David needs is not a pal but a parent. (series Canadian Literature, 1986.)

Race to Freedom. This program shows the real-life story of thousands of American blacks who escaped slavery by fleeing to Canada. It is set in the 1850s, shortly after the United States passed the Fugitive Slave Act. With the Northern states no longer a sanctuary for freedom-seeking blacks, Canada, where blacks were free by law, became known as a promised land. Soon the secret route for escaping slaves came into operation. Inspired by Barbara Smucker's book Underground to Canada. 1993.

The Sweater, an animated version of a short story by Quebec author Roch Carrier, set in the rural Quebec of his boyhood years. Carrier recalls the passion for playing hockey which he shared with the other boys of his community. It was the time of Rocket Richard, the Canadiens hockey team's greatest star. 1980.

Films from American and World Literature

Silver Blaze, based on a short story by Sir Arthur Conan Doyle (1859-1930). Just before the Wessex Cup, Silver Blaze, the favorite, is kidnapped and his trainer murdered. Sherlock Holmes (Christopher Plummer) makes short work of the case with the aid of his portly sidekick Dr. Watson (Thorley Walters) in this mystery by Sir Arthur Conan Doyle. (from series Classics Dark and Dangerous, 1976.)

Mrs. Amworth, based on a short story by Edward Frederic Benson (1867-1940). The glamorous newcomer to a small Wiltshire village, Mrs. Amworth, has a deadly effect on the community, until a suspicious Oxford professor sees her wandering about at night. Glynis Johns stars. (from series Classics Dark and Dangerous, 1976.)

Birthmark, based on the short story by Nathaniel Hawthorne (1804-1864). Aylmer, a scientist, is married to the lovely Georgina. Their life proceeds happily until Aylmer discovers a minute birthmark on his wife's cheek. Unable to endure even so minute a flaw in her beauty, he persuades her to have the mark removed. She agrees. The removal of the mark is undertaken. But Aylmer, in the story's melancholy denouement, is condemned to an inescapable punishment (from series The Short Story, 1978.)

The Tell-tale Heart, based on the short story by Edgar Allan Poe (1809-1849). Darkness, terror, and a ghostly beating heart are the ingredients of Edgar Allan Poe's classic tale of suspense and anguish (from series The Short Story, 1978.)

Mrs. Ripley's Trip, based on the short story by Hamlin Garland(1860-1940). For 23 years she has labored. Now Mrs. Ripley intends to take a trip to New York. Once her husband recovers from his surprise at this announcement, he provides her with what money he can raise. Her departure is unemotional. Two months later she returns. The brief escape is over; she returns to the routine of the farm (from series The Short Story, 1978.)

Two Thanksgiving Day Gentlemen, based on the short story by O. Henry (1862-1910). O. Henry is best known as a writer of amusing short stories, with an unexpected ending. The theme is that despite material costs and discomforts, carrying on traditions is important to the spirit (from series The Short Story, 1978)

The Bet, based on the short story by Anton Chekhov (1860-1904). This story by Anton Chekhov is told in the first person by an aged banker. He was determined to prove that capital punishment was preferable to life imprisonment because execution kills instantly; life imprisonment kills by degrees. The young impoverished lawyer disagreed. His theory was: It's better to live somehow than not to live at all. The bet was on; the banker bet two million that the lawyer could not exist in prison for five years. The lawyer was so sure of his theory that he extended the term to 15 years (from series The Short story, 1978.)

Tennessee's Partner, based on the short story by Bret Harte (1836-1902). Bret Harte's theme is how a rough, uncouth outward appearance belies the essential goodness and decency of an individual, in this case, Tennessee's partner. How he and Tennessee became friends was hard to fathom. Tennessee was a gambler and a thief, whereas Tennessee's partner was a good, forgiving man (from series The Short Story, 1978.)

Queen of Spades, based on the short story by Alexander Pushkin (1799-1837). Pushkin, a Russian writer, illustrates a belief in an underlying moral justice in the world. For a moment it seems as if greed and evil, through cleverness and ambition, will be rewarded, but in the end the clever, greedy one loses everything (from series The Short Story, 1978.)

The Toynbee Convector, based on a story by Ray Bradbury. It is the future and it works. The world is clean, the atmosphere pure and man lives in harmony with man. Perfection has been achieved because one hundred years in the past Craig Bonnet Stiles travelled in his time machine — the Toynbee Convector— to the future which the present has not reached. He brought back the message of hope to the diseased civilization. (The Ray Bradbury theatre, 1990.)

The Veldt. An adaptation of the short story of the same title by Ray Bradbury, in which the advanced technology of a house first pleases and then increasingly terrifies its occupants. Designed to motivate students to read the story. (Science fiction series, 1979.)

Course Evaluation

Evaluation of the effectiveness of this course should be done on an on going basis as a result of observation and discussion with students as to the effectiveness of the course. At the end of each unit, the teachers use the following informal strategies to measure the effectiveness of the course:

- a debriefing or feedback session on the most interesting and valuable activities and outcomes of the unit
- student questionnaires about the unit and course
- discussions of course effectiveness with colleagues who teach the same course. In addition, the teachers may use the following formal measures of success:
- student results on the Grade 10 Test of Reading and Writing Skills
- student retention rates in the course
- student success rates in the course
- compare results of objective tests administered at the start and end of the course

APPENDIX A
Coded Expectations, Locally Developed English, Grade 10 - Public

LITERATURE STUDIES AND READING

Overall Expectation: Understanding the Meaning of Texts

LRV.01

- **select, read, and demonstrate an understanding of a variety of relevant literary and informational texts to locate and explain information, ideas and issues.**

Specific Expectations

LR1.01

- use a variety of strategies to record and organize information they have located in a variety of different texts (e.g., compare/contrast charts, cause/effect graphs, timelines);

LR1.02

- set personal goals for reading (e.g., to improve speed and comprehension, to increase time on task, to read a new genre);

LR1.03

- read texts for a variety of purposes, including: extending knowledge of different genres; reading for personal purposes; gaining information for writing and discussion (e.g., to gather and share information on future careers);

LR1.04

- identify and explain information, ideas, and issues in texts (e.g., issues of social justice in popular songs or articles);

LR1.05

- select and apply the appropriate strategy from a growing repertoire of reading strategies to deepen understanding of particular texts (e.g., set a purpose for reading; adjust reading style [skimming or scanning]; self-question while reading);

LR1.06

- use their understanding of the features of texts to locate information and show relationships between ideas (e.g., margin notes which summarize key ideas, headings and subheadings which give the main idea, underlining of words on web pages to point to links);

LR1.07

- demonstrate understanding of text by: citing explicit information; making inferences; using evidence from a text to support judgements and conclusions, interpreting charts and diagrams;

LR1.08

- respond to texts they have read, comparing their own ideas, values and opinions to others' (e.g., Reader's Notebooks, used as the basis for reflection and small-group sharing);

LR1.09

- explain how their personal values and beliefs influence the way they understand and interpret texts.

Overall Expectation: Understanding the Forms of Texts

LRV.02

- **demonstrate understanding of key literary and informational text forms, including novels, poems, magazine feature articles, and editorials.**

Specific Expectations

LR2.01

- describe the common elements of key literary text forms, including novels, short stories and plays (e.g., setting, conflict, characters, plot, theme) and compare some key differences (e.g., one plot in short stories, but subplots in novels and longer plays; limited setting and characters in short stories);

LR2.02

- compare and contrast the elements of key informational text forms, including newspaper articles, magazine feature articles and editorials (e.g., newspaper articles state facts, while editorials support opinions).

Overall Expectation: Understanding the Elements of Style

LR3.03

- **identify and explain the effect of key elements of style in a variety of literary and informational texts.**

Specific Expectations

LR3.01

- identify and describe how and why authors choose to use language and words differently in literary and informational texts (e.g., short sentences create clarity in informational texts; powerful verbs create action and suspense in a story);

LR3.02

- identify stylistic devices such as simile, metaphor, personification, and foreshadowing and describe effects on the audience (e.g., foreshadowing heightens suspense);

LR3.03

- explain how authors and editors use design features (e.g., margin notes, titles, "nuggets" of information, headings, graphics) to organize information in texts.

WRITING

Overall Expectation: Generating Ideas and Gathering Information

WRV.01

- **use a variety of print and electronic sources to gather information, generate and develop ideas for personal, social, and school-related purposes.**

Specific Expectations

WR1.01

- use a variety of strategies, including identifying the purpose for writing, formulating questions, and generating lists of potential topics (e.g., brainstorm lists, semantic webs, mind-maps);

WR1.02

- create a plan to research/gather information on an identified topic;

WR1.03

- record information from print and electronic sources in a variety of ways (e.g., information in visual/graphic organizers; impressions/reflections in personal journals; photos, illustrations, sound clips in visual/oral journals);

WR1.04

- categorize and classify information (e.g., use of headings and subheadings, compare/contrast charts, visual organizers);

WR1.05

- examine information and ideas, making decisions as to whether the information is relevant and sufficient to develop the topic.

Overall Expectation: Choosing the form to suit the purpose and audience

WRV.02

- **identify, select, and use the literary and informational forms that support the writer's purpose and audience.**

Specific Expectations

WR2.01

- select and use the appropriate forms of writing to suit their purpose and audience;

WR2.02

- use literary and informational texts as models to write for their own specific purposes and audiences;

WR2.03

- select and use the appropriate point of view to suit their purpose and audience (e.g., first person in a letter to the editor; second person for instructions to a new user of pagers; third person in a biography);

WR2.04

- use the appropriate level of language to suit the purpose and audience (e.g., simple words and sentences in a children's story; contemporary colloquial language words in a persuasive argument for peers).

Overall Expectation: Organizing Ideas and Information in Written Work

WRV.03

- **use a variety of organizational structures and patterns to produce writing.**

Specific Expectations

WR3.01

- identify and select the appropriate organizational plan to structure written work (e.g., chronological order, order by example, least to most important, compare/contrast);

WR3.02

- develop and organize descriptive paragraphs (e.g., pattern detail around the five senses; describe, using spatial detail, the route to a destination);

WR3.03

- use key words in questions to organize information and ideas in homework answers, using quotations (direct and indirect) to support opinions and judgements;

WR3.04

- structure expository paragraphs with a clear topic sentence, supporting sentences, and concluding sentence;

WR3.05

- use an outline to organize ideas in the body of a report (e.g., group ideas by means of headings to show cause/effect, order of importance, chronological order);

WR3.06

- structure the report to demonstrate clear divisions between introduction, body, and conclusion;

WR3.07

- use changes in speaker, place, or time to structure narrative paragraphs.

Overall Expectation: Revising Drafts

WRV.04

- **revise written work collaboratively and independently, with a focus on clarity, completeness, and accuracy of information.**

Specific Expectations

WR4.01

- use a variety of strategies to revise written work (e.g., read the work aloud to self or another; select from a list of transition words and phrases to link ideas; use a checklist to examine the content for clarity, completeness, consistent tense and point of view);

WR4.02

- confer with teacher, peers, and mentors, and use feedback to produce writing which is complete, organized, and clear.

Overall Expectation: Editing, Proofreading and Publishing

WRV.05

- **use strategies for editing and proofreading with an emphasis on the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as appropriate.**

Specific Expectations

WR5.01

- use quotation marks to identify the words and phrases that they have taken directly form authors' works;

WR5.02

- produce, format, and publish written work using the appropriate technology to share writing with intended audiences;

WR5.03

- set personal goals for improving writing;

WR5.04

- use a variety of strategies to edit and proofread writing, identifying and correcting errors according to the following requirements for grammar, spelling, and punctuation.

Grammar and usage

WR5.04G1

- identify parts of speech, including nouns, verbs, adjectives, adverbs, pronouns, prepositions, and conjunctions, to enable them to correct errors in their own writing;

WR5.04G2

- use their knowledge of sentence structure to write complete, correct sentences (subject, object, predicate, subordinate and principal clauses);

WR5.04G3

- use a variety of sentence types (simple, compound, and complex);

WR5.04G4

- make compound subjects agree with their verbs;

WR5.04G5

- make nouns and pronouns agree in number and gender;

WR5.04G6

- use consistent verb tense in narrative and expository writing.

Spelling

WR5.04S1

- demonstrate understanding of an increasing number of spelling patterns and rules by identifying and correcting their spelling errors;

WR5.04S2

- spell homophones and commonly-confused words correctly (e.g., hear/here; affect/effect);

WR5.04S3

- use the apostrophe correctly in contractions and possessives (e.g., its/it's; there/their/they're; who's/whose; could've, not could of);

WR5.04S4

- use a variety of spelling resources to improve spelling (e.g., spell-checkers or dictionaries).

Punctuation

WR5.04P1

- use punctuation correctly in their writing, including the period, question mark, exclamation mark, comma, colon, and quotation marks.

LANGUAGE

Overall Expectation: Developing Vocabulary and Knowledge of Language Structures and Conventions

LAV.01

- **use knowledge of language conventions and vocabulary to write and speak correctly and appropriately, in formal and informal situations.**

Specific Expectations

LA1.01

- use a range of strategies to extend vocabulary, including word-building strategies (e.g., building on root words using suffixes and prefixes) and use of a thesaurus (print or electronic);

LA1.02

- note, record and define interesting words from personal reading, class reading and texts read aloud, e.g., in Reader's Notebooks;

LA1.03

- describe the impact of using different words and expressions in a variety of social contexts (e.g., contemporary colloquial language in advertising; language use that escalates or reduces conflict in dramas or television shows);

LA1.04

- use language while working with groups which furthers positive interaction and accomplishment of the task, with a focus on clear, accurate, and appropriate communication;

LA1.05

- describe and use in writing the specialized vocabulary of the workplace (e.g., applications, resumes, letters of inquiry to gather information about future careers);

LA1.06

- recognize and use correctly, in oral and written communications, the language structures of standard Canadian English and its conventions of spelling, grammar, and punctuation, as specified in this course.

Overall Expectation: Developing Listening and Speaking Skills

LAV.02

- **use listening techniques and oral communication skills to participate in formal and informal discussions, with an emphasis on active participation and co-operation.**

Specific Expectations

LA2.01

- use a variety of listening strategies and oral skills to accomplish tasks in small groups (e.g., listen to instructions; ask questions to clarify the task; listen to the ideas of others; record ideas from discussion; speak respectfully, in turn, using appropriate language);

LA2.02

- demonstrate key oral skills which contribute to successful group work (e.g., following instructions; staying on task, giving ideas and information, asking others for ideas and information, disagreeing in an agreeable way, supporting opinions with reasons; contributing to completion of the task);

LA2.03

- demonstrate appropriate listening behaviours in large groups (e.g., not talking, looking at speaker as appropriate, note-taking);

LA2.04

- demonstrate appropriate oral skills in large groups (e.g., following classroom rules for speaking in turn, framing answers in complete sentences when appropriate, asking questions to seek clarification, disagreeing with others in an agreeable way);

LA2.05

- use techniques of effective oral communication (e.g., rehearse from written notes prior to presentation; speak clearly, in complete sentences, with an audible voice; identify topic and purpose for speaking; maintain eye contact with audience) to make short presentations to the class or small groups, as appropriate to their confidence;

LA2.06

- set goals for improving listening and speaking skills.

MEDIA

Overall Expectation: Analysing Media and Media Works

MEV.01

- **describe and analyse the media forms, intended audiences, and production practices of key media works.**

Specific Expectations

ME1.01

- demonstrate critical thinking skills by identifying explicit and implicit messages in key media works (e.g., compare how people of different groups or genders are portrayed in magazines, television shows, films, and advertising);

ME1.02

- describe the key elements of a variety of media forms (e.g., daytime dramas; action-adventure movies; radio broadcasts; magazine ads);

ME1.03

- identify the techniques used in key media works (e.g., camera techniques which contribute to the power relationships in a drama; visual elements which create suspense; sound effects in radio dramas);

ME1.04

- explain possible ways that media works influence audience behaviour (e.g., how the portrayals of teenage girls in fashion magazines may influence what they buy, the effects of music videos on teenagers' perceptions of social justice);

ME1.05

- describe the relationship between key media works and production practices (e.g., examine ads for video games from different media to determine the intended audience and the techniques employed to appeal to that audience).

Overall Expectation: Creating Media Works

MEV.02

- **apply understanding of the relationships between the form, purpose, audience, and production to collaboratively create media works.**

Specific Expectations

ME2.01

- collaboratively design and create a media work based on an issue or theme of this course (e.g., use a storyboard to design a public-service commercial for peers, use script and sound effects to create an announcement over the school PA system for an up-coming event, create a video or audio how-to manual, create a multi-media welcome and orientation for students new to the school or community);

ME2.02

- describe and explain the choices made in the design and production of a media work (e.g., decision chart; media Reader's Notebook).

Appendix B

Teacher Resources

GUIDED READING

Guided Reading is a powerful instructional strategy that helps students to develop their understanding of reading processes and to practise reading strategies. It allows teachers to observe small groups of students as they read to understand the text.

How to Conduct a Guided Reading Session

1. Select a text that fits with the class theme or unit that is at an appropriate level of challenge for a group of students.
2. Decide upon the composition of the group. (To be at their most effective, guided reading groups should not have more than ten students.) Students can be grouped for many purposes:
   - to meet common needs
   - to group students of like ability
   - to group students who for social reasons need to be together
   - to group students who are interested in a common topic
3. Decide on the objective of the guided reading lessons, the focus, and the expectations the session will address.
4. Discuss the purpose for reading. Give every student a copy of the text to read.
5. Discuss the title, cover, and any illustrations. Encourage students to predict what the text is likely to be about, the type of language it might contain, and what one might learn from reading it. (Keep this short.)
6. Brainstorm or do a semantic web or similar activity to activate any background knowledge students will need to understand the text.
7. Provide any essential knowledge students will need (vocabulary, concepts) which will help them understand the text.
8. Read an appropriate introductory section of the text to the students.
9. Direct the students to read a section of the text themselves. Set a focus question and ask students to read the text silently in order to find the answer. Those that finish early can ask their own questions about the text. (**Note:** this is silent, not round robin, oral reading.)
10. Discuss the passage with the students by first asking them their answers to the focus question. Encourage students to talk about their different interpretations of the text.
11. Talk about the strategies the students used to create their understanding, both with respect to the meaning of the text and understanding the words in the text. Encourage them to return to the text to substantiate their answers with evidence.
12. Encourage students to discuss aspects of the text that they feel is important.
13. After reading: students reflect on and respond to the reading, and extend their knowledge of the text by writing, dramatizing, retelling, researching, sharing their understanding with others.

THE READER'S NOTEBOOK

What is a Reader's Notebook and what does it have the power to do?

- It is a record of thinking about a piece of literature, from initial thoughts and questions, through discoveries and understandings.
- It is a place for expressing thoughts about reading experiences.
- It gives evidence of student thinking about reading and literature.
- It is a way to connect reading and writing.
- It is not a private journal or diary: It has a public purpose and the ideas in it are used for group and class discussion.

What Does the Reader's Notebook Look Like?

- It consists of writing about reading and viewing, and includes notes and lists as well as fully developed paragraphs.
- It includes diagrams, charts, graphic/visual organizers.
- A loose-leaf binder works well with older students and is excellent for adding pages.
- It is a reader's/viewer's portfolio.

Prompts for Reader's Notebook

Plot

I liked the part where .....
I liked the part when .....
I predicted _____, but ....
I predicted _____, and .....
I was confused when ....
The most suspenseful part was ....
I was surprised by ...
When the story ended I felt ...

Character

I know someone who is like ...
The person I didn't like was ...
_____ could have made a different choice. She/he could have ...
I agreed with _____ when she/he said ...
I did not agree when ....
I thought that _____ was ...
When _____ did _____, I thought/felt....
In my opinion, _____ was a _____ sort of person because....

Setting

I've been to a place like ....
This place reminds me of ....
I pictured .....
I sensed .....

Motive

I wonder why _____
The reason (person's name and what she/he did) _____ was ...
If I was _____, I would have ...
I know someone whose reason was similar ...

Conflict

_____ 's problem is ……
_____'s problem reminds me of ….
_____ should have/could have ……

Connections

Some questions I have are ….
I understand now why/what/how…..
What I don't understand is ….
_____ reminds me of ….
I wonder about ……
People who…..
I noticed that ……
If only …..
I never thought ….

LANGUAGE CONVENTIONS, THE ONTARIO CURRICULUM FOR LANGUAGE 1-8: Grades in which these are taught

CAPITAL LETTERS:
to denote proper nouns [Gr. 2]
to begin sentences; as abbreviations
to open direct speech
words within titles
conventions of the business and personal letter

PUNCTUATION MARKS
period: as end punctuation [Gr. 1]
to denote abbreviations [Gr. 7]
within quotation marks [Gr.8]
question mark [Gr. 2];
exclamation mark [Gr.3]
colon [Gr. 6]
parentheses [Gr.7]
comma: at the end of the salutation in a letter [Gr. 1]
to separate items in a list, in dates and addresses [Gr. 2]
to separate introductory phrases or clauses [Gr. 8]
and to separate phrases/clauses in a series [Gr. 8]
use commas accurately with quotations marks [Gr. 8]
quotation marks: for direct speech [Gr.4]
for passages of dialogue [Gr.5]
for clarity in non-narrative writing (to distinguish words being discussed [Gr.8]
the apostrophe (for possession [Gr.4]; in contractions

GRAMMAR AND SYNTAX:
parts of speech
nouns [Gr. 2]
verbs, adjectives, adverbs [Gr. 4]
pronoun [Gr. 5]
Parts of the sentence: subject, object, predicate [Gr. 7]
phrases [Gr. 5]
adjective and adverb phrases [Gr. 6]
prepositional phrases [Gr.7]
subordinate clauses [Gr. 6, 7]
Sentence types
statements, exclamations, questions, commands [Gr.7]
compound sentences [Gr. 4]
complex sentences [Gr.8]
Other
Connecting words [Gr.4]
Noun-pronoun agreement [Gr.5]
Consistent verb tense in narrative writing [Gr. 6]

Appendix C

Assessment Tools

QUESTIONS AS ASSESSMENT TOOLS

For teachers, questions are an important way of finding out what students know and understand from what they read. But if we are to give students opportunities to demonstrate the full range of their knowledge and understandings about text, it is important to ask questions that allow students to demonstrate their understanding at the three levels of comprehension.

Literal Knowledge

Some questions we ask can be answered by "reading on the lines"; the answer is right there in the text. The question is asking the student for literal information in the piece: the actual details, facts and information given in the piece by the author. Students locate the information and use it in their answers.

Some Question Words that ask for literal knowledge: give; list; find; describe; tell; retell; explain what 'x' did; explain how 'y' works

Inferential Knowledge

The answers to some questions are to be found by "reading between the lines." Students re-read that part of the text in which the author gives the clues they need to construct the answer. Students ask themselves: is this what the author meant? These types of questions ask them to make inferences from the piece of writing.

Some Questions that ask for inferences:

Why do you think 'x' did 'y'?
Predict: What do you think will happen?
Explain the underlying cause of...
Explain the real reason for....
On the basis of what 'z' does, what sort of person is he?
What do you think that 'x' should do?
On the basis of the details, what is the main idea?

Critical Knowledge/Interpretation

The answers to some questions are not in the text at all: they are the reader. For answers to these questions, we must encourage students to look inside themselves, to their own beliefs, experiences and knowledge to find the answer. The answer is "beyond the lines." The question is asking them to interpret or critically examine the information in the piece.

When the students have the answer, they should ask themselves: would the author agree with this conclusion?

Some Questions that ask for Interpretation or Critical Analysis:

What would you do if you were...? What can we learn from this?
Is 'x' right/wrong/just/fair? Is the author/source trustworthy?
In your opinion, ...? What do you think? Is 'x' logical? Is this relevant?

Appendix C (Continued)

The following assessment tools can be found in Basic English: Assessment Strategies and Materials. (Ontario Ministry of Education, Ontario Assessment Instrument Pool. Toronto: The Queens' Printer, 1990.)

Interviews
Interview One: Students' Prior School and Life Experiences (p. 7-12)
Interview Two: Students' Learning Styles (p. 13-16)

Self-Assessment Instruments
My Strengths (three-part wheel) (p. 24-25)
Different Roles (p. 26)
Work and Study Habits (p. 27-28, 45)
Speaking (p. 29, 46)
Listening (p. 30-31, 47)
Small Group Learning (p. 32-33, 48)
Attitudes (p.34-36)
Opinions (37-38)
Reading History (p. 39-42)
Writing (p. 49)

Teacher: Guides to Assessment
Work and Study Habits (p. 62-64)
Speaking (p. 67-68)
Listening (p. 69)
Small Group Learning (p. 71-72)
Writing (p. 74-75)

Checklists
All Areas (p. 79, 80)
Work and Study Habits (p. 81, 82)
Small Group Learning (83, 84)
Speaking (p.85, 86)
Listening (p. 87, 88)
Oral Language (p. 89)
Writing (p. 90, 91)
Whole Class Profile of all Criteria (p. 92)

The following assessment tools can be found in *Assessing Language Arts: Junior Division Language Arts, Book 1.* (Ontario Ministry of Education, Ontario Assessment Instrument Pool. Toronto: The Queens' Printer, 1990.)

Reading
Reading Interview (p. 67)
Checklist of Comprehension Strategies (p. 73)
Student's Cumulative Reading Record (p. 82)
Sample Record Sheet to Assess Personal Reader's Notebook (p. 86)
Conference to Assess Personal Response (p. 87-89)
Retelling Guide: Narrative Text (p. 97)
Retelling Guide: Expository Text (p. 103)
Random-cued Cloze Tests (p. 107-110)

Appendix C (Continued)

Writing
Profile of Writing Behaviour (p. 142)
Writing Process Observation Guide (p. 145-146)
Features of Narrative Writing (p. 150-152)
Features of Informational Writiing (p. 165-167)
Spelling Inventory (p. 192-194)
My Growth as a Writer (p. 205-206)

Speaking
Student Talk Profile (p. 241)
Group Talk Profile (p. 243)

Media
Student Media Literacy Profile (p. 314-315)

Appendix D

Rubric for Assessing Writing

Criteria	Level 1 (50-59%)	Level 2 (60-69%)
Knowledge/Understanding - has a repertoire of strategies to generate ideas for writing - understands the elements of literary forms - selects appropriate forms of writing to suit purpose and audience	- has few strategies for generating ideas for writing - has limited ability to choose own topics for writing - has limited understanding of the elements of literary forms - rarely selects appropriate forms of writing to suit purpose and audience	- has some strategies for generating ideas for writing - chooses own topics for writing - has some understanding of the elements of literary forms - selects some appropriate forms of writing to suit purpose and audience
Thinking/Inquiry - creates a plan to research/gather information - records information from sources in a variety of ways - categorizes and classifies information and ideas - examines information and ideas for sufficiency and relevance - produces organized writing	- creates a partial plan to research/gather information - records information from sources in limited ways - has limited ability to categorize and classify information and ideas - rarely examines information and ideas for sufficiency and relevance - produces writing which lacks organization	- creates a simple plan to research/gather information - records information from sources using a few strategies - categorizes and classifies information and ideas with some effectiveness - examines information and ideas for sufficiency and relevance with some success - produces writing which has some organization
Communication - uses appropriate level of language for purpose and audience - uses appropriate point of view to suit purpose and audience - confers with teachers and peers to improve writing - produces writing which is clear	- often employs a level of language which is inadequate or inappropriate - has a limited sense of audience - has a limited sense of purpose of the writing; writing lacks focus - rarely able to improve writing after conference with teacher or peers - produces writing which lacks clarity and is often confusing	- uses language inconsistently - has some sense of audience, inconsistently maintained - has some sense of purpose of the writing; focus may wander - conferences with teacher or peers improves writing somewhat - produces writing of moderate clarity which may be mildly confusing at times
Application - uses a variety of strategies to revise written work - use a variety of strategies to correct errors in: • grammar and • usage spelling • punctuation - uses a variety of sentence types - uses consistent verb tense in narrative and expository writing	- uses few strategies to revise writing; reluctant to revise - uses few strategies to correct errors in grammar and usage, spelling and punctuation; may have strengths in one of these areas but not the others - demonstrates little variety in types of sentences used in writing - is inconsistent in the use of verb tenses in expository and narrative writing	- uses some strategies to revise writing; willing to revise - uses some strategies to correct errors in grammar and usage, spelling and punctuation; may be stronger in some skills areas than others - demonstrates some variety in sentence types - uses verb tenses somewhat consistently in expository and/or narrative writing

Appendix D (Continued)

Rubric for Assessing Writing

Criteria	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/Understanding - has a repertoire of strategies to generate ideas for writing - understands the elements of literary forms - selects appropriate forms of writing to suit purpose and audience	- has a variety of strategies for generating ideas for writing - chooses own topics for writing somewhat effectively - has considerable understanding of elements of most literary forms - selects appropriate forms of writing to suit purpose and audience most of the time	- has a large repertoire of strategies for generating ideas for writing - chooses own topics for writing effectively - has solid understanding of elements of literary forms - selects appropriate forms of writing to suit purpose and audience
Thinking/Inquiry - creates a plan to research/gather information - records information from sources in a variety of ways - categorizes and classifies information and ideas - examines information and ideas for sufficiency and relevance - produces organized writing	- creates a plan to research/gather information - uses a number of strategies to record information from sources - categorizes and classifies information and ideas logically - examines information and ideas to include sufficient and relevant details - produces organized writing	- creates an effective plan to research/gather information - uses a variety of strategies to record information from sources - categorizes and classifies information and ideas logically and effectively - examines information and ideas to include sufficient and relevant details - produces effectively organized writing
Communication - uses appropriate level of language for purpose and audience - uses appropriate point of view to suit purpose and audience - confers with teachers and peers to improve writing - produces writing which is clear	- uses an appropriate level of language consistently- maintains adequately the sense of audience - maintains purpose consistently - uses conferences with teacher or peers to improve writing - produces writing of considerable clarity	- uses an appropriate and effective level of language - consistently maintains the sense of audience - consistently demonstrates a clear purpose - uses conferences with teacher or peers to improve writing - produces writing of admirable clarity
Application - uses a variety of strategies to revise written work - use a variety of strategies to correct errors in: • grammar and usage • spelling • punctuation - uses a variety of sentence types - uses consistent verb tense	- uses a number of strategies to revise writing; willing to revise - uses strategies to correct most errors in grammar and usage, spelling and punctuation; may be weaker in one particular skills area - demonstrates variety in sentence types - uses verb tenses somewhat consistently in expository and/or narrative writing	- uses a variety of strategies to effectively revise writing; - uses strategies to correct almost all errors in grammar, usage, spelling and punctuation, although one area may be not as strong as others - uses a variety of sentence types - uses consistent verb tenses in both expository and narrative writing

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Appendix E

Rubric for Assessing the Reader's Notebook

Criteria	Level 1 (50-59%)	Level 2 (60-69%)
Knowledge/ Understanding - reads texts for a variety of purposes (e.g., for writing and discussion) - demonstrates understanding by citing explicit information, making inferences, using evident to support judgements and conclusions	- may respond reluctantly or require prompting to respond - retells literal details of plot, character and setting but makes few inferences - may give opinions but rarely supports these with evidence - may have difficulty responding to fictional characters and situations	- responds and reflects upon some of the deeper meanings - may retell some literal details of plot, character and setting; makes some inferences and interpretations - gives some opinions and support these with some evidence - responds to fictional characters and situations
Thinking/Inquiry - sets personal goals for reading - responds to texts, comparing own ideas, values and opinions to others' - explains how own personal values and beliefs influence understanding and interpretations of texts - describes how authors use language and words in the text	- rarely sets personal goals for reading - may, with teacher prompting, support opinions minimally - makes simple judgements about characters/actions - makes few connections between texts and personal experiences - rarely asks questions of text - rarely focuses on authors' use of language and words	- sets some personal goals for reading - supports some opinions adequately - makes some judgements about characters/actions - makes some connections between texts and personal experiences - asks some questions of text - some focus on authors' use of language and words
Communication - uses appropriate level of language for purpose and audience - produces responses which are clear - willingly responds to texts read with thoughts and feelings	- has little sense of the purpose of the Reader's Notebook - produces writing which lacks clarity and is often confusing - is reluctant/has difficulty communicating thoughts and/or feelings about the text	- has some sense of the purpose of the Reader's Notebook and audience - produces writing of some clarity; may be confusing at times - communicates some thoughts and feelings about the text
Application - selects and applies appropriate reading strategies to understand texts - uses a variety of sentence types - uses consistent verb tense - uses consistent and appropriate point of view - uses quotation marks to identify words and phrases noted directly from author's works	- applies and reflects upon few reading strategies to understand text - uses simple sentences, and may write in sentence fragments or run-on sentences - is inconsistent in the use of verb tenses - is inconsistent in point of view - rarely uses quotation marks to identify words and phrases noted directly from author's works	- applies and reflects upon some reading strategies to understand text - uses some sentence variety, but may write in sentence fragments or run-on sentences - demonstrates some consistency in the use of verb tenses - demonstrates some consistency of point of view - uses quotation marks to identify words and phrases noted directly from author's works some of the time

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Appendix E (Continued)

Rubric for Assessing the Reader's Notebook

Criteria	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/Understanding - reads texts for a variety of purposes (i.e., for writing and discussion) - demonstrates understanding by citing explicit information, making inferences, using evident to support judgements and conclusions	- responds and reflects upon the deeper meanings of the text - notes both literal details of plot, character and setting; makes inferences and interpretations - gives opinions and support these with evidence - responds readily to fictional characters and situations	- responds and reflects meaningfully upon the text - integrates literal details of plot, character and setting with inferences and interpretations - gives thoughtful opinions and supports these with solid evidence - responds meaningfully to fictional characters and situations
Thinking/Inquiry - sets personal goals for reading - responds to texts, comparing own ideas, values and opinions to others' - explains how own personal values and beliefs influence understanding and interpretations of texts - describes how authors use language and words in the text	- sets a number of personal goals for reading - supports opinions - makes judgements about characters/actions - makes relevant connections between texts and personal experiences - asks questions of text - acknowledges authors' use of language and words	- sets relevant personal goals for reading - solidly supports opinions - makes insightful judgements about characters/actions - makes meaningful connections between texts and personal experiences - actively questions text- explores authors' use of language and words
Communication - uses appropriate level of language for purpose and audience - produces responses which are clear - willingly responds to texts read	- has a clear sense of the purpose of the Reader's Notebook and audience - produces writing which is clear - willingly communicates thoughts and feelings about the text	- has a clear sense of the purpose of the Reader's Notebook and audience - produces writing which is quite clear - communicates meaningful thoughts and feelings about the text
Application - selects and applies appropriate reading strategies to understand texts - uses a variety of sentence types - uses consistent verb tense - uses quotation marks to identify words and phrases noted directly from author's works	- applies and reflects upon a number of reading strategies to understand text - uses a variety of sentences with some sentence errors - uses consistent verb tenses most of the time - is consistent in point of view most of the time - uses quotation marks to identify words and phrases noted directly from author's works most of the time	- applies and reflects upon a variety of reading strategies to understand text - uses a variety of sentences with few sentence errors - uses consistent verb tenses - is consistent in point of view - uses quotation marks to identify words and phrases noted directly from author's works

Appendix F

Tracking Sheet for Assessment by Strand

Student: Grade/Level/Stream
Assessment Period:

Skills to be Assessed	Observations/Assessments									
Reading										
Reads for personal purposes										
Reads for meaning										
Uses features of text										
Reads a variety of texts										
Reads willingly										
Compares text forms										
Responds to texts										
Applies what is read in texts										
Writing **1. Writing Process**										
Generates ideas for writing										
Organizes writing										
Produces readable drafts										
Revises writing										
Gives/seeks/uses feedback										
Edits/proofreads writing										
Shares writing with others										

Appendix F (Continued)

Writing 2. Conventions of Language										
Parts of speech										
Grammar										
Sentence structure										
Spelling										
Punctuation										
Language										
Vocabulary										
Listening										
Speaking										
Presentations										
Group skills										
Media										
Analyses media texts										
Creates media works										

Appendix G

Learning Skills Assessment Criteria

Learning Skill	Needs Improvement (rarely)	Satisfactory (sometimes)	Good (good)	Excellent (always)
Work Habits • Reads independently with her/his own selected novels • Complete class work given • Contributes to class discussion				
Team work • Home court maintained • Collaboration and sharing of task • Shows respect for group and class				
Organization • English notebook – dividers used to separate sections • Calendar of dates or use of the Agenda • Use of visual organizers • Brings materials needed for class activities (e.g., recycled 'stuff' for writing folder)				

Works Independently • On task • Reads independently with their own selected novels				
Initiative • Homepage maintained • Materials brought in to add to homepage				

The above criteria for learning skills are a starting point for students and teacher to create specific rubrics and checklists to match the needs of the class.

Unit 1: To Thine Own Self Be True – Self-Identity

Time: 15 hours

Unit Description

One of the purposes of this unit is to allow teachers the opportunity to assess students' level of achievement of the key expectations of Grade 9 in terms of students' literacy, and learning skills. Another purpose of the unit is to create a climate in which the students begin to feel secure and confident in their ability to participate in discussions, to take risks, and to reflect upon their own knowledge and skills. Students read and view some meaningful, thought-provoking texts (e.g., a short story, article, poem, film) and engage in writing activities and meaningful talk on the theme of self-identity. The unit gives students opportunities for self-assessment as they examine their interests and assess their strengths and areas for improvement. The teacher and student diagnostic assessments form the basis for the teacher's programming decisions for the course.

Strand(s) and Expectations

Strands: Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations

LRV.01 - select, read, and demonstrate an understanding of a variety of relevant literary and informational texts to locate and explain information, ideas and issues;
WRV.01 - use a variety of print and electronic sources to gather information, generate and develop ideas for personal, social, and school-related purposes;
WRV.03 - use a variety of organizational structures and patterns to produce writing;
LAV.02 - use listening techniques and oral communication skills to participate informal and; informal discussions, with an emphasis on active participation and co-operation;
MEV.01 - describe and analyse the media forms, intended audiences, and production practices of key media works.

Specific Expectations

Literature Studies and Reading

LR1.01 - use a variety of strategies to record and organize information they have located in a variety of different texts (e.g., compare/contrast charts, cause/effect graphs, timelines);
LR1.02 set personal goals for reading (e.g., to improve speed and comprehension, to increase time on task, to read a new genre);
LR1.04 - identify and explain information, ideas and issues in texts (e.g., issues of social justice in popular songs or articles);
LR1.05 - select and apply the appropriate strategy from a growing repertoire of reading strategies to deepen understanding of particular texts (e.g., set a purpose for reading; adjust reading style [skimming or scanning]; self-question while reading);
LR1.06 - use their understanding of the features of texts to locate information and show relationships between ideas (e.g., margin notes which summarize key ideas; headings and subheadings which give the main idea; underlining of words on web pages to point to links).

Writing

WR1.03 - record information from print and electronic sources in a variety of ways (e.g., information in visual/graphic organizers; impressions/reflections in personal journals; photos, illustrations, sound clips in visual/oral journals);
WR1.04 - categorize and classify information (e.g., use of headings and subheadings, compare/contrast charts, visual organizers);

WR3.02 - develop and organize descriptive paragraphs (e.g., pattern detail around the five senses; describe, using spatial detail, the route to a destination);
WR5.04G1 - identify parts of speech, including nouns, verbs, adjectives, adverbs, pronouns, prepositions, and conjunctions, to enable them to correct errors in their own writing.

Language
LA2.01 - use a variety of listening strategies and oral skills to accomplish tasks in small groups (e.g., listen to instructions; ask questions to clarify the task; listen to the ideas of others; record ideas from discussion; speak respectfully, in turn, using appropriate language);
LA2.02 - demonstrate key oral skills which contribute to successful group work (e.g., following instructions; staying on task; giving ideas and information; asking others for ideas and information; disagreeing in an agreeable way; supporting opinions with reasons; contributing to completion of the task);
LA2.04 - demonstrate appropriate oral skills in large groups (e.g., following classroom rules for speaking in turn; framing answers in complete sentences when appropriate; asking questions to seek clarification; disagreeing with others in an agreeable way);
LA2.06 - set goals for improving listening and speaking skills.

Media Studies
ME1.01 - demonstrate critical thinking skills by identifying explicit and implicit messages in key media works (e.g., compare how people of different groups or genders are portrayed in magazines, television shows, films and advertising);
ME1.02 - describe the key elements of a variety of media forms (e.g., daytime dramas; action-adventure movies; radio broadcasts; magazine ads).

Activity Titles (Time + Sequence)

Activity 1	Introduction to Self-Identity, Class Routines and Structures	375 minutes
Activity 2	Knowing Oneself and Others • Homepage Design Project	450 minutes
Activity 3	Culminating Demonstration: Descriptive Paragraphs	150 minutes

Planning Notes: see Activities

Prior Learning Required: see Activities

Teaching/Learning Strategies: see Activities

Resources

Mary Blalock. "Gurl" (poem) in *Literature and Media 10*. Neil Andersen et al. Scarborough, ON: Nelson Thomson Learning, 2000.

Kimberly Phillips. "How Seventeen Undermines Young Women" (article) in *Literature and Media 10*, Neil Andersen et al. Scarborough, ON: Nelson Thomson Learning, 2000.

Kahlil Gibran. "Appearance" (poem) in *Sightlines 9*. Alice Barlow-Kedves et al. Scarborough: Prentice Hall Ginn Canada, 1999.

Susan Forde. "To Christine" (poem) in *Sightlines 9*. Alice Barlow-Kedves et al. Scarborough: Prentice Hall Ginn Canada, 1999.

Selina Hastings. "Sir Gawain and the Loathly Lady" (story/legend) in *Sightlines 9*. Alice Barlow-Kedves et al. Scarborough: Prentice Hall Ginn Canada, 1999.

Vicky Rabinowicz. "My Body" (comic strip) in *Sightlines 10*. Mary Crane, Barbara Fullerton and Amanda Joseph. Toronto: Prentice-Hall Canada, 2000.

Peg Kehret. "I'm Not My Brother; I'm Me" (monologue) in *Sightlines 10*. Mary Crane, Barbara Fullerton and Amanda Joseph. Toronto: Prentice-Hall Canada, 2000.

Paul Simon. "I Am a Rock" (song lyrics) in *Sightlines 10*. Mary Crane, Barbara Fullerton and Amanda Joseph. Toronto: Prentice-Hall Canada, 2000.

Angela Shelf Medearis. "Nonconformist" (poem) in *Sightlines 10*. Mary Crane, Barbara Fullerton and Amanda Joseph. Toronto: Prentice-Hall Canada, 2000.

Melanie Doane. "Goliath" (song) in *Crossroads 10*. Richard Davies, Glen Kirkland and Jeff Siamon. Toronto: Gage Educational Publishing Co., 2000.

"Web Tips: The Equation" (guidelines for creating a web site) in *Crossroads 10*. Richard Davies, Glen Kirkland, and Jeff Siamon. Toronto: Gage Educational Publishing Co., 2000.

Janice Turner, "For Some Teens, Shopping is a Hobby" (article) in *Transformations*. Barry Duncan et al. Toronto: Harcourt Brace & Company, 1996.

Meryn Cadell. "Barbie" (poem) in *Transformations*. Barry Duncan, et al. Toronto: Harcourt Brace & Company, 1996.

Elizabeth Ellis. "Flowers and Freckle Cream" (short story) in *On Common Grou*nd. Jerry George et al. Don Mills: Oxford University Press, 1994.

Richard Peck. "Priscilla and The Wimps" (short story) in *On Common Ground*. Jerry George et al. Don Mills: Oxford University Press, 1994.

Richard Peck. "Priscilla and the Wimps" (short story) in *Elements of English 9*. Douglas Hilker and Sue Harper. Toronto: Harcourt Canada Limited, 1999.

Roberta Beecroft, "Ending the Blame Game" (non-fiction) in *On Common Ground*. Jerry George et al. Don Mills: Oxford University Press, 1994.

Arnold Lobel. "The Camel Dances" (fable) in *On Common Ground*. Jerry George et al. Don Mills: Oxford University Press, 1994.

Julio Noboa. "Identity" (poem) in *Literature and Media 9*. Anthony Luengo, Editorial Consultant. Scarborough: ITP Nelson, 1999.

Felice Holman. "Who Am I?" (poem) in *Crossroads 9*. Dom Saliani and Nova Morine. Toronto: Gage Educational Publishing, 1999.

Toyomi Igus. "Going Back Home" (art essay) in *Crossroads 9*. Dom Saliani and Nova Morine. Toronto: Gage Educational Publishing, 1999.

Vidhya Sridharan. "Acceptance" (short, short story) in *Crossroads 9*. Dom Saliani and Nova Morine. Toronto: Gage Educational Publishing, 1999.

Shawna Lynne and *Danielle Panipekeesick.* "Wanted: Someone Who Cares" (poem) in *Crossroads* 9. Dom Saliani and Nova Morine. Toronto: Gage Educational Publishing, 1999.

Catherine Rondina. "The Internet: The Newest Medium" in *Crossroads 9*. Dom Saliani and Nova Morine. Toronto: Gage Educational Publishing, 1999.

Edith Rudlinger and Vic Kelly. "The Two Sides of Advertising" (debate) in *Crossroads 9*. Dom Saliani and Nova Morine. Toronto: Gage Educational Publishing, 1999.

Liza, Finlay. "Love your Body" and "Body Image Quiz" from *Bang Magazine*. Youth Culture Inc., Februrary 2000.

Assessment and Evaluation: see Activities

Accommodations: see Activities

Activity 1: Introduction to Self-identity, Class Routines, and Structures

Time: 375 minutes

Description

This activity introduces students to the theme of the unit, and begins to build a positive climate for learning within the class by establishing class, routines and negotiating roles and responsibilities. The teacher begins the process of diagnosis and observation of students' skills, beginning with listening, speaking, reading and writing skills. Students begin the on-going process of organizing their time and materials. They generate effective adjectives to describe themselves, using the dictionary as an aid to vocabulary development. They co-operate in groups to select the appropriate adjectives to describe themselves, and use these to write a poem on self-identity.

Strand(s)and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations: WRV.03, LAV.02.

Specific Expectations: LR1.01, WR5.04G1, LA2.01, LA2.02, LA2.04, LA2.06.

Planning Notes

The teacher will:

- review "The Image of the Learner" (Overview) and the "General Planning Course Notes" #9 and #10 (Overview) to prepare students for the routines of the class;
- select thought-provoking poems and other short pieces/works on the theme of self-identity to be read and responded to for diagnostic purposes;
- structure each teaching period to provide significant opportunities for students to work together to establish a positive climate in the classroom and positive interpersonal skills;
- have chart paper and markers ready for the purpose of creating and posting the negotiated roles in the classroom and other significant learnings;
- have prepared some "non-negotiable" responsibilities for students to list on the chart;
- create a calendar template for students to fill in, or provide school agenda books for each student for this class;
- prepare sufficient copies for every student of the "I Am" poem framework;
- prepare to discuss with students the types of independent reading material they should bring to class each day (e.g., comic books, magazines, fiction, non-fiction);
- prepare to create class or student personal dictionaries of interesting words;
- prepare icebreakers for class climate development;
- read suggestions for the Reader's Notebook in the Overview, Appendix B;
- be prepared to remind students every day where in their English notebooks, Reader's Notebooks, Writing Folders the work they do should be filed/kept;

Prior Learning Required

- Students will have participated in class discussions and will know most of the rules for appropriate speaking in large groups.
- Students will have some prior knowledge of the writing process.
- Students will have had experience working in groups.
- Students will know appropriate behaviours during reading time.

Teaching/Learning Strategies

Lesson 1 (75 minutes)

1. Welcome the students to the class, and ask them to give their names and tell one interesting thing about themselves, or something that they like or like to do.
2. "My Job, Your Job": Establish a positive climate in the classroom by working with the students to create two classroom charts, which state clearly the responsibilities of both teacher and students in this class. Title one "The Teacher's Job"; title the other "The Student's Job." Two non-negotiable items for the students' chart should be added if the students don't suggest this themselves:
   - Bring something to read every day.
   - Bring your notebook(s) to class every day.

   Negotiate the roles and responsibilities with the class. Post these in the classroom for the students to refer to.
3. Create another chart with the class: "On the Job." Ask students to describe behaviours that are necessary for success in the workplace. Draw links from these to positive classroom behaviours in "the Student's Job."
4. Work with the students to begin organizing their English notebook(s). Set clear expectations for the date by which you expect students to have a binder and dividers to separate the different sections, or similar method of organization.
5. Give each student a copy of his/her personal calendar. Using listening skills to follow instructions, students format the calendar with names of months, days, and dates. Direct the students to place significant events on the calendar or student agenda. Assess the students' ability to listen to follow instructions.
6. Give students a copy of the selected poem ("Who Am I?") or similar short piece. Direct them to read and follow as the teacher reads this aloud. Ask students the question, "What and who help to shape who we are?" and draw a number of circles within circles on the chalkboard with SELF in the inner-most circle. Ask students to suggest the forces outside of the self that influence our identity. Keep this posted in the classroom.

Lesson 2 (75 minutes)

1. Review 'Who am I' poem from previous lesson by means of questioning and discussion.
2. Since one of the forces that should be identified is "friends and peers," engage the students in activities which will develop positive interpersonal skills, such as:
   - name games
   - partner introductions
   - ice-breakers: divide the students into three teams, and direct them to line up in various orders (of birthdays; height; length of hair; shoe size; number of letters in first name, etc.)
3. Use the results of the line-up games to discuss good listening skills. Students complete a self-assessment of their listening skills and set goals for improvement.
4. Give students the framework for writing a poem "I Am" (Appendix 1.1.1).
5. Model how to write the poem by creating a poem for the class "I Am a Teacher." Use the responsibilities generated by the class in "My Job/Your Job."
6. Be the scribe for the students as they share the writing of a poem "I Am a Student" using the responsibilities of students generated in "My Job/Your Job."

7. Direct students to write their own individual poems, "I Am (name of student)". The teacher assesses the students' ability to independently produce a first draft using this framework.
8. Remind students to bring reading material for the next day.

Lesson 3 (75 minutes)

1. Students read silently the materials they have brought to class for a time appropriate to their interest and level of concentration. As students read and respond, observe their reading behaviours (see Profile of Reading Behaviours, Appendix 1.2.1). Note: Teachers should have available in the class, a selection of magazines, books, novels, and other reading materials to accommodate students who don't bring these regularly.
2. Give a mini-lesson reviewing the four major parts of speech (noun, verb, adjective, adverb – see Identification of Parts of Speech, Appendix 1.1.4) with a focus on adjectives. Inform the students they are going to be finding adjectives for the next activity.
3. Climate building: students begin in the task of finding the best words to describe themselves. To support them in finding adjectives, students should use the letters of their first names to pattern the search for suitable words. Using the dictionary, each student is to find adjectives that describe himself/herself.
4. Students write each of their adjectives on separate cards and hand them in to the teacher, who mixes up the cards and deals three words out randomly to each student.
5. Put students in groups of four. Students read the words they have been dealt to each other. Students in the groups negotiate to give away and obtain the words that they want to describe themselves. This time, they are not bound to choose words that start with the first letter of their name; their purpose is to find the best words to describe themselves. They may ask the teacher to give them more words from which to choose They may discard the words that they don't want and give those to the teacher to make available to other groups.
6. Direct the students to look at their poem "I am" to decide if they want to change or revise any of the descriptors they have used based on the words they've obtained.

Lesson 4 (75 minutes)

1. Students read silently the materials they have brought to class for a time appropriate to their interest and level of concentration. As students read and respond, observe their reading behaviours. **Note:** Teachers should have available in the class, a selection of magazines, books, novels, and other reading materials to accommodate students who don't bring these to class.
2. With the rough draft of their "I Am" poem and the revisions made the previous lesson, students begin to work on a polished copy to be handed in as directed. Students use their calendars or agendas to record the due-date. Encourage students to enhance the meaning of the poem by adding visuals, illustrations, and clippings from magazines, or computer-generated images around the poem's borders. (If appropriate, you may direct students to depict through images in the "border" the many forces that influence our identity. See Lesson 1, 6.)
3. Conduct a short role play: students imagine that they can have three wishes which would change some things about themselves. Direct the students to write down three things they would change. (Inform them that they don't have to share these with anyone.)
4. Using a story such as "Flowers and Freckle Cream," do the following activities:
   - Before reading: discuss the features of text (what kind of text it is); predictions from title; introduce the 4-W visual organizer for reading details (Appendix 1.1.6)
   - During the reading: who, what, where/when and why details from the story;
   - After reading: discuss the problems of self-esteem in the story, asking students to make reference to their 4-Ws organizer. Make particular reference to methods of description and use of adjectives in the story.
   - Organize adjectives used so far into the dictionary section of their notebook in order of the five senses.

Lesson 5 (75 minutes

1. Students read silently the materials they have brought to class for a time appropriate to their interest and level of concentration. As students read and respond, observe their reading behaviours. Note: Teachers should have available in the class, a selection of magazines, books, novels, and other reading materials to accommodate students who don't bring these to class.
2. Introduce the Reader's Notebook. Discuss the process this particular class will take to complete a Reader's Notebook entry. Use the story from the previous lesson to model a Reader's Notebook entry by selecting a few stem sentences or prompts to complete in order to create a response. Invite students to select a few more prompts and record their responses on the board. Direct students to choose other prompts to create their own response to the story.
3. Collect responses and assess.
4. Provide time for students to complete final copy of "I am" poem.

Resources

- Chart paper and markers
- Large sheets of brown kraft paper, or similar, and markers
- Extra binders and dividers for students who cannot purchase these
- Teacher-made calendars or school agendas
- Poem "Who Am I?", *Crossroads 9*
- Story "Flowers and Freckle Cream" from *On Common Ground*
- Dictionaries
- Blank paper or cards
- "Adjectives" in *Harcourt Student Writer's Handbook*, p. 55-57
- Identification of Parts of Speech (Appendix 1.1.4)
- Prompts for Reader's Notebook (Overview, Appendix B)

Assessment/Evaluation Techniques

It is important that teachers assess both the expectations for the course and the learning skills.
Diagnostic/Formative Assessments:

- Listening checklist (Basic English OAIP, page 69, 30-31,47, 87-88)
- Checklist of Writing Behaviours (Junior OAIP, page 142)
- Anecdotal notes on students' organization and initiative (see Learning Skills Criteria in the Overview, Appendix G)
- Profile of Reading Behaviours (Appendix 1.2.1)

Activity 2: Knowing oneself and others

Time: 450 minutes

Description

In this activity, students begin the on-going process of selecting reading which is personally meaningful and bringing this to class for personal reading every day. Students create their own visual representations of an Internet home page for the classroom walls, which serves as their personal/public space in the classroom to express their unique identities and to provide a place to showcase their work throughout the course. Following teacher modelling and shared writing of a descriptive paragraph, students write their own paragraphs describing a person, place or thing.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall expectations: LRV.01.

Specific expectations: LR1.01, LR1.06, WR1.04, WR2.04, WR1.01, LA2.04, ME1.02

Planning Notes

- Decide what kind of writing portfolio/writing folder the students will construct. Ensure that its design incorporates aspects of the writing process and ways to track students' on-going writing development.
- In this activity, students use visual media to create their own homepages, not for the World-Wide Web, but for the walls of the classroom. This will be the students' personal space to display work, send messages to one another, review books and other reading materials and media, and to publish their writing for others to see. To prepare students for this, arrange for them to view, on the Internet, a variety of homepage/web pages created by individuals. If this technology is not available, see the article "The Internet: the Newest Medium" in *Crossroads 9*.

Teaching/Learning strategies

Lesson 1 (75 minutes)

1. Climate building activity – creating an element of trust in the classroom. Write a fact on the board. "It is statistically proven that teams win more games in their own home court. Why?" Generate a list of reasons with the students why teams are more successful in this situation (fan support, familiarity with environment – more risks taken, cheering, etc). Make a connection between this situation and your classroom environment, reinforcing concepts that help promote a positive risk-taking environment. As well, make the connection that these are co-operative skills and part of the code of behaviour they will require and use in the workplace and daily life.

   You may introduce this concept to the students so that when a student's behaviour is not positive, he/she can be reminded of this goal by having students say, "Home Court" out loud. Establish your classroom as Home Court for students' learning (have someone create a poster for the class as a visual reminder).
2. Students read "The Internet: the Newest Medium" to learn about homepages. Discuss how a person's homepage is a reflection of the person's identity. List the possibilities of the features that could be included on a home page, keeping in mind that this is a public media form (therefore, students should consider the appropriate features of the page, the appropriate level of language and the appropriate content to be consistent with a public forum.)
3. Introduce the concept of the Homepage Design Project: students design a personal home page for the walls of the classroom which reflects their interests and aspects of themselves that they would like to make public to others. These will be placed on bulletin boards or the walls in the classroom.

   Emphasize that this is an on-going, project, that the home page is ever-changing, and will remain as their public space in the classroom for the entire semester (much like a real home page on the Internet would do.) Discuss appropriate levels of public language, and the issues of appropriate and inappropriate sharing of personal information on web pages.

   Make the connection that a variety of workplaces now have home/web pages, and that this project will build their skills for the future in their own businesses or workplaces.
4. Ask students to bring to class photos, illustrations, titles, graphics, etc. which express their identities, for inclusion on their home pages. Prompt them to write this in their calendars or agendas.
5. Discuss with the class the key criteria for a rubric assessing a Homepage: features (content, ideas, things about the owner); level of language consistent with audience; visual appeal; originality. (See Homepage Checklist, Appendix 1.2.2)

Lesson 2 (75 minutes)

1. Direct students to draw/sketch/outline what their personal home page might look like and what it might contain.
2. Students refer to these plans to visualize what the home page will look like when completed. Direct them to describe their home pages in one sentence. (For example, "my home page will be blue and green with lots of ideas.") Select three or four sentences as volunteered by students. Have the class examine the sentences to make them more descriptive. ("My awesome home page will grab your undivided attention with stunning hues of metallic blue and slime green and with mind boggling information.")
3. Consider the sentence that is much more descriptive and ask the students to identify reasons as to why it is a more effective sentence. Identify and reinforce the use of adjectives and the role they play in appealing to the senses.
4. Students continue to work on their home pages. At this time the teacher assesses students' ability to collaborate and share resources to work independently and to stay on task (see Homepage Checklist, Appendix 1.2.2, and Learning Skills Assessment Criteria in the Overview, Appendix G.)

Lesson 3 (75 minutes)

1. Students read silently the materials they have brought to class for a time appropriate to their interest and level of concentration. With the aid of prompts (or open-ended sentences) students respond, in their Reader's Notebooks, to what they have read. As students read and respond, observe their reading behaviours. (Note: Teachers should have available in the class, a selection of magazines, books, novels, and other reading materials to accommodate students who don't bring these to class).
2. Model the writing of a descriptive paragraph. There are many possible structures for a descriptive paragraph. For example, students can use the letters of the name of the thing being described to generate ideas paragraph, which are then expanded into sentences (e.g., Cats: crafty, apathetic, tricky, silent). Or, adjectives can be generated based on the five senses.
3. Engage the class in brainstorming words to describe an object. Using the ideas contributed, model writing a descriptive paragraph for the class, thinking aloud as you compose the paragraph. Allow the students to generate a topic for a descriptive paragraph that the class writes together. Using ideas from the class, use an appropriate model or organizational pattern to construct a descriptive paragraph.
4. Students continue to work on their Home pages.

Lesson 4 (75 minutes)

1. Students complete their Homepages and choose a place to display them in the classroom. Once all home pages are displayed, students give awards to each Home Page. The teacher places, on every Homepage, a blank award or post-it note. Each student writes one descriptive word on the post-it on each home page. When the "noting" is finished, ask each student in turn to read the words out loud which describes their home page. Each student should choose to keep the adjectives that s/he likes best, and these should remain posted on the Homepage. Teacher evaluates the Homepages using the Homepage Checklist, assigning each a level.
2. Introduce the Writing Folder/Portfolio, which will be a collection of the students' personal and assigned writing for the course. Ask students to bring to class for the next day appropriate materials that they will use to personalize their Writing Folder/Portfolio to reflect their individuality. Encourage them to use leftover materials from the Home Page project, and to bring new and different visuals and materials they might use to personalize the writing folder. Make the connection to the role that portfolios now play in interviews for jobs in the workplace.

Lesson 5 (75 minutes)

1. Students read silently the materials they have brought to class. Students may respond in their Reader's Notebooks to what they have read, or share what is read with a peer.
2. Explain the necessary components of the writing portfolio and guide students through creating these or setting these up for student use during the course.
3. Students have previously shared the writing of a descriptive paragraph in the class. Review with the students the components of the descriptive paragraph. Now direct them to write their own descriptive paragraphs using the framework already modelled and practised in the class. The teacher brainstorms with students some ideas about what to write about—people, places or things. The students write a descriptive paragraph about one of the topics, or a choice of their own.

Lesson 6 (75 minutes)

When they have written a first draft, the students should do peer assessments by reading their descriptions to a partner without telling the partner what the described person/place/thing is. Their purpose in writing has been met if the partner can guess what is being described. Student uses the information to revise the paragraph.

Resources

"The Internet: the Newest Medium" (from *Crossroads 9*)

Large sheets of paper, tape, glue, scissors, construction paper, and other materials necessary for the Homepage Design Project.

Dictionary

Materials to create a writing portfolio

Prompts for Reader's Notebook (Overview, Appendix B)

Assessment/Evaluation Techniques

- Learning Skills Criteria (Overview, Appendix G)
- Homepage Checklist (Assessment Scale- Appendix 1.2.2)
- Rubric for a Descriptive Paragraph (Appendix 1.2.4)

Accommodations

- Have available a selection of reading materials for student personal reading to accommodate those students who don't bring reading to class.
- Have magazines or other visuals and materials available for students who don't bring these to class.

Activity 3: Culminating Activity

Time: 150 minutes

Description

Students write two descriptive paragraphs and submit them for evaluation. Students will take one paragraph through the entire writing process to a polished copy; they develop and organize ideas for the other paragraph and submit it at the draft stage. Students choose the topics of most interest to develop from two categories. Option A provides objective topics to write about. Option B topics are more personal in nature and may be used as student self-assessment, and as the basis for future goal setting.

Strand(s) and Expectations: Writing, Language

Overall Expectations: WRV.03.

Specific Expectations: WR1.01, WR1.04, WR3.02, WR5.04G1.

Planning Notes

- Prepare a number of interesting topics that students may choose from to supplement their own ideas for topics.
- Prepare a tracking sheet or anecdotal observation chart to note student progress during writing.

Prior Learning Required

- Knowledge and use of descriptive adjectives
- Experience of writing descriptions and descriptive paragraphs
- Knowledge and use of the writing process

Teacher/Learning Strategies

1. From a brainstormed list of topics created by the class (with teacher prompts, as below), students choose a topic to write a descriptive paragraph about from each of the following options:
   - Option A: favourite food, rock band, favourite movie, actor, actress, video game, sports star, hobby, person (most influential person in your life), best sports game you ever saw, best video, best concert, etc.
   - Option B: My homepage, My learning in this unit, My strengths, My challenges.
2. The students write two descriptive paragraphs. They develop ideas on one topic from Option A, which they take through the writing process to a polished copy. The other topic, chosen from Option B will be developed and organized and submitted as a draft copy.
3. Confer with each student at the revision stage of his/her draft copy of the Option A descriptive paragraph. Focus on the ideas of the piece giving feedback as to whether the ideas are complete, relevant and clear.
4. Next, at the editing stage, ask students to identify two target areas of difficulty in spelling, grammar, or punctuation. Discuss with the student how these can be changed to make the paragraph more clear and effective. This provides the opportunity for assessment of student's skills with respect to these aspects of the writing process.
5. Students submit both paragraphs for evaluation.

Resources

- Students should be encouraged to use computers to produce polished paragraphs (if available).
- Structured Descriptive Paragraph (Appendix 1.1.7)
- Adjective cards produced in Activity 1, Lesson 3
- Learning Skills Assessment Criteria, to provide students with the content and ideas they need for the Option B (Overview, Appendix G)

Assessment/Evaluation Techniques

- Use the Assessment Rubric for Writing (Overview, Appendix D) to assess students' understanding of the writing process.
- Evaluate the polished paragraph using the Rubric for Descriptive Paragraphs (Appendix 1.2.4)
- Writing Conference Record (Appendix 1.2.3)

Accommodations

- Support students by giving them an outline to guide them/prompt them in structuring the paragraph
- Brainstorm or similar strategy with selected students to help them develop their ideas for the Option A and B topics.

Appendix 1.1.1

I Am

I am (two special characteristics)
I wonder (something you are actually curious about)
I hear (an imaginary sound)
I see (an imaginary sight)
I want (an actual desire)
I am (the first line of the poem restated)
I pretend (something you actually pretend to do)
I feel (a feeling about something imaginary)
I touch (an imaginary touch)
I worry (something that makes you very sad)
I cry (something that makes you very sad)
I am (the first line of the poem repeated)
I understand (something you believe in)
I dream (something you really you actually dream about)
I try (something you actually make an effort about)
I hope (something you actually hope for)
I am (the first line of the poem repeated)

Appendix 1.1.2

LOVE YOUR BODY

(courtesy of *Bang* Magazine, February 2000)

For most teens, feeling good about their bodies is almost as challenging as trigonometry. But having positive body image means you deserve respect no matter your shape or size.

By Liza Finlay

Last year was a tough year for 15-year-old student Tracy Jones*. A few weeks after meeting a group of guys her own age at an arcade, they started taunting her, calling her fat. Then they starting shoving her around and even spitting on her.

"They told me I was fat every single day," says Tracy. "I used to be fine with myself, but then I started to believe what they said. So I stopped eating for three months."

This year is a lot different for Tracy, largely because she just doesn't take it anymore. "I speak up now," she says. Others aren't so lucky.

More than 80 percent of adolescent girls are worried about their appearance and almost half think they're fat. Fifty percent of teen girls are currently dieting and many smoke to curb their appetite. Teen boys are also concerned about body shape and image at this age -- although to a lesser degree. Guys usually worry about either too scrawny, grossly overweight, or not having the body of a jock.

WHAT IS BODY IMAGE?

It's the mental picture we have of our bodies and the thoughts and feelings associated with that picture. For most young teens, the mental image of their bodies is not a nice one and the associated feelings range from slight dislike to extreme hatred. For some, the mental picture is so clouded by emotion that it's actually distorted. Many teens can't even accurately describe their true shape and appearance.

Our perception of our bodies is formed as early as puberty, when our bodies start to change and develop. The "danger zone for most girls and guys falls between the ages of 12 and 13", says Gina Dimitropoulos, a group facilitator at Sheena's Place, a Toronto support centre for those suffering or concerned with eating disorders.

"Up until grade seven it's the boys who are self-conscious and girls generally feel more confident about themselves," says psychotherapist Diana Donald. "After grade seven, guys start noticing girls' bodies and the girls become the body conscience ones."

While body image problems are not as prevalent in older teen males, guys should realize they're a big factor in the problem affecting so many of their girlfriends, sisters, and classmates. As teen males become increasingly sexually aware, female appearances are a topic of great interest, so sharing thoughts and feelings on a female peer's appearance is really common. Unfortunately, their thought-sharing rarely include positive, and safe comments, like, "You look nice today."

So are you still convinced to lose a pound or two? What's the big deal, you say? Well, it is a big deal. Disliking our bodies has far-reaching consequences. Not only is negative body image associated with health problems like smoking, but it is also a precursor to low self-esteem -- just feeling bad about ourselves in general. Apart from the 20 percent of young women who suffer from serious eating disorders, low self-esteem is suspected to contribute to drug and alcohol abuse, dropping out of school and teen pregnancy (many sad and lonely teens look for love and acceptance in sex).

Appendix 1.1.2 (Continued)

WHERE DOES IT START?

But before we can put an end to negative body image, we need to understand where it starts. Carla Rice, a body image specialist at Women's College Hospital in Toronto, figures that body image begins early in life. "Most children have a positive sense of their bodies," she says. "The kids who have negative body images are those who have received negative messages or have been judged on their appearance."

Negative talk can come from a number of sources. "It's common for a girl's appearance to regularly get rated by guys on a scale of one to 10 as she walks down the halls," says Rice. "Girls can also be really mean to other girls as a way of feeling more powerful or even to avoid being picked on themselves."

Apart from being used as a weapon, body talk can also be used to bind adolescents together. "Girls in particular talk about dieting and eating and body shapes all the time," says Dimitropoulos. "It's a shared interest and it's much easier to talk about it then it is to talk about envy and competition."

Comparing our bodies to those of others is common in teens, says Donald. "In our teens we come out of our bodies," she says. "Teens look at their bodies as objects. There's always a small group who appear to be happy and connected. All the others feel even more disconnected [to their bodies]. It's important to remember that the popular group probably aren't as connected as they appear."

But negative messages don't only come from our peers. Teachers can compound body image problems by throwing out insensitive comments. These comments can hurt a lot more because we spend a lot of time with teachers and we trust them. "Teens have a heightened sense of vulnerability," says Rice. "Most adults don't understand that and often say things carelessly."

Comments like: "You sure filled out this semester," and "My, you're becoming a big, strong girl," are perhaps meant to be supportive, but rarely are. "When bodies are changing so rapidly, body image can change rapidly too," says Rice.

Parents also have a profound effect on their child's body perception. A study done almost two decades ago revealed that parents of girls described them as attractive while parents of boys recounted their strength. How much have those values really changed?

According to Rice and Dimitropoulos, not much. And the value system, they say, pervades popular culture as much as parental culture. For example, it takes only 15 minutes of exposure to beauty advertisements for girls to perceive that beauty is extremely important in the popularity race with boys. That's pretty scary given that by the time most adolescents enter high school they've watched 15,000 hours of television, compared to spending only 11,000 hours in school.

"Magazines and music videos are seductive," says Rice. "You feel compelled to watch but then feel inadequate after. There's pleasure in looking at them, but at what cost? What messages are they really sending?"

MAKING BAD GOOD

Questioning the intent behind media images is the first step in turning around a body image that's gone bad, says Rice. Not all videos are bad. Take the TLC video for "Unpretty," in which a young girl changes her mind about having a breast operation. She leaves the hospital to return to her boyfriend's place where she throws his supermodel-laden magazines in his face. The video targets the very values Rice is taking aim at. "That's a great video to watch," says Rice. "But the key is to be critical when viewing and reading."

Dimitropoulos encourages all adolescents to use older teen as role models. "Finding older teens who reinforce the notion of accepting one's self for who you are, no matter what size is really important," she says. "They've been through it before and they understand self-esteem problems better than anyone."

"Crawl right back in your body," adds Donald. If you're inside understand that it holds your soul and you'll be kinder to it. Just think, 'it's not just my body, it's me'."

Appendix 1.1.3

BODY IMAGE QUIZ
from LOVE YOUR BODY by Liza Finlay
(courtesy of *Bang* Magazine, February 2000.)

Rate your self-image. Be honest!
Circle yes or no to these questions. Then check out the legend at the bottom to see how you scored.

1. Do I frequently compare my body to that of others?

   Yes No

2. Do I often feel inadequate after watching music videos or reading magazines?

   Yes No

3. When I read magazines and watch music videos, do I think about what I'm watching and change channels when I feel uncomfortable?

   Yes No

4 Do I critique the bodies of others and "size" them up?

   Yes No

5. When I look into the mirror do I like what I see?

   Yes No

6. Do I surround myself with people who speak supportively of my shape and size? Do I have the courage to speak up and make changes if I don't get the support I deserve?

   Yes No

7 Do I have an older person I admire whom I can talk to about my body image?

   Yes No

LEGEND:
1. Give yourself one star each time you answered No to questions 1, 2, 4. (A perfect score is 3 stars.)
2. Give yourself one star each time you answered Yes to questions 3, 5, 6, 7. (A perfect score is 4 stars.)
3. Now add up all your stars (you've aced this quiz if you scored 7 points).

If you scored:
6 or 7 -- Congrats! You're totally comfortable with your body shape. Show your friends how it's done.
4 or 5 -- You need to work harder to dis remarks that bring you down and you need to appreciate all the good things you have to offer.
3 or less -- Surround yourself with friends who accept you just the way you are. Talk to a role model about how you're feeling -- and think positive!

Appendix 1.1.3 (Continued)

STARTING A CAMPAIGN IN SCHOOL
How to start body image awareness in your schools and among peers.
* Start a body image support group. Sharing your troubles with others is a great way to end the silence and isolation that go hand-in-hand with negative body image.
  - Pick a meeting place, date and time.
  - Put up a poster, make an announcement and spread the word.
  - Have an older teen act as group leader.
  - Offer beverages, but avoid alienating anyone by not serving food.
  - Prepare a list of topics, issues and questions you'd like addressed.
* Ditch negative company. If your friends critique your body and appearance, tell them it hurts and that you don't like it. If it doesn't stop, have the courage to hang out only with people who help you feel good about yourself.
* Be a role model. Stop critiquing the appearance of others and start offering compliments. Not only will you empower yourself, you'll encourage others.
* Share your feelings with an older teen. If they've been through what you're now experiencing, they'll offer hope and even some practical advice on getting you through this tricky time.
* Raise the issue in class. Choose to investigate the subject in your media, gym or English classes. Raising the awareness of others is key to developing a more positive environment in schools.

"I used to just stare and stare into the mirror looking for fault. Now I think I'm better than that, and accept my body for the way it is. I'm not wasting my time trying to change it, no matter what people say."
-- Leanne, 13 (Bobcaygeon Public School, Ontario)

"Over the summer I became depressed and ate for comfort and I gained a lot of weight. When I got back to school I thought that everyone would make fun of me. But now I know that people may look great on the outside but some of them are falling apart on the inside. So when I look at myself in the mirror now I don't focus on the flaws but on the good stuff."
-- Kaitlin, 13 (Bobcaygeon Public School, Ontario)

"When I've got low self-esteem, I listen to classical music because it inspires me. I talk to someone about things when I'm feeling down, and if friends are down I ask them if I can do anything to help them out. I hang around with people so I won't be by myself and get down.
-- Jeremy, 13 (Alexander Galt Regional H.S., Quebec)

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Appendix 1.1.4

IDENTIFICATION OF PARTS OF SPEECH

HELPFUL HINTS

Rather than relying on a definition to help you identify the parts of speech, you can use context (Where the word is in the sentence) hints and a "test frame."

Part of Speech	Position in Sentence and General Hints	Test Frame
Noun	A noun frequently appears at the beginning or the end of a sentence. Often, a noun has the articles "the" "a" or "an" before it.	The ____ is/are good.
Verb	A verb frequently appears in the middle of the sentence. Most of the time, it provides action in the sentence. In its imperative form, it gives orders.	S/he ____ (it.) _____ (it).
Adjective	An adjective frequently appears before the noun it is describing.	That ____ thing.
Adverb	An adverb frequently appears after the verb it is describing and often ends with "ly".	I did it ____.

The common framework for a simple sentence is:

Article + Adjective + Noun + Verb + Adverb.

Appendix 1.1.5

K-W-L Chart: Organizing Information

The K-W-L Chart is an excellent strategy to help students learn informational or report writing. In this three-part thinking process the student responds to: what they **know** about the topic before the lesson, what they **want** to know by developing questions based on class discussion, and what they will have **learned** after their findings.

Materials

- Prepare a K-W-L Chart in front of the room
- Give students a copy of the chart (see below)

Method

- Introduce the topic. Explain that when good readers read, first they think about what they already know about the topic. Then they set a purpose for reading (what do I want to find out?) before they begin. Following the reading, good readers reflect about what they have learned.
- Create a K-W-L chart on chart paper.
- Activate prior knowledge by asking the class to tell everything they know about the topic (the "K" – What I Know-- of the chart.)
- The "W" –What I Want to Know: Students may tell a partner one thing they want to know about a novel, an article, a film or video, or this may be done as a class.
- Have students record their questions and "Want to Know" items on their charts. These can be shared with the whole class.
- After the text is read, revisit the "Want to Know" items and note those that are answered, and those that are not. Unanswered questions can be the source for further research and discussion.

K-W-L Chart

What I Know	What I want to Know	What I Have Learned
…about …	…about	…about…

Appendix 1.1.6

Reading Organization Sheet for Narrative

Short story/novel title: _____ **What does the title tell us about the story/novel?**	
Who?	**What?**
Where?	**Why?**
What story have you read that is like this story? Explain.	

Appendix 1.1.7

Structured Paragraph **Descriptive Paragraph**

Use ONE of the following acronyms to assist students in developing a paragraph:

SEES:

S Statement – make a statement about the topic of the paragraph
E Example – examine the topic by providing an example or support
E Example – elaborate on the topic by providing an example or support
S Sum it up – conclude your topic with a final statement

IDEAS:

I Identify the subject description, the person, place, thing or event
D Describe the subject making reference to one of the senses
E Elaborate on your subject using another sense, vivid language, adjective strong verbs, etc.
A Add another description paying attention to sensory details
S Sum it up – your description with final statement

OR

Character Paragraph:

Introductory sentence	Character's name in the story is _____, _____, and _____.
Personality trait	Find example from story:
Personality trait	Find example from story:
Personality trait	Find example from story:
Concluding statement:	

Appendix 1.2.1

Profile of Reading Behaviour

Name: Age: Grade: Date:

Focus of the Reading Task

Reading source: ❑ Chosen by student ❑ Chosen by teacher ❑ other _____
Type of Reading: ❑ Narrative ❑ Informational ❑ other (graphical, etc)

Genre:

Observation of the student while reading:

Observed Activity	**Comment**
Getting started: willingness to read.	
Ability to concentrate on the reading - diversion/distraction	
Sustaining reading for specified time	
Sub-vocalizing while reading	
Using object to keep place in the reading (finger pointing, etc.)	
Seeking reassurance/help with difficult words	
Classroom environmental influence (needs quiet, needs walkman to read, etc.)	
Willing to share ideas/comments (reading conference, pair/share)	

Appendix 1.2.2

Checklist (Assessment Scale) for Creating a Personal Homepage

Criteria	Level 1 limited degree	Level 2 some degree	Level 3 consistent degree	Level 4 high degree
Completeness				
Originality – thought, design, materials etc.				
Elements of a Homepage – URL, links, logo, etc.				
Effectiveness of Language – use of adjectives				
Appropriateness of Language				
Effectiveness of Message – reflects a personal identity				
Evidence of thought and planning – a strategy or pattern				
Initiative – takes responsibility for completing the project.				
Teamwork – works well with others working on the project.				

Appendix 1.2.3

Writing Conference Record

Questions	Observations
Do you consider yourself to be a writer? Why or why not?	Confidence level of writer; understanding of the importance of writing in daily life and work:
What kinds of writing do you do in an average day, and what do you write about?	
What types of writing do people need to do at work?	
Is it important to you to have correct spelling, grammar and punctuation? For what types of writing?	Willingness to revise and edit to achieve correct usage:
What do you do to improve a first draft?	
If you can't spell a word, what do you do? If you're unsure of your grammar or punctuation, what do you do?	Editing strategies:
Do you like to share your writing with others? Why or why not?	Willingness to share writing with an audience:
What are your strengths in writing?	Writer's strengths:
What do you need to improve in your writing?	Next steps for improvement:

Appendix 1.2.4.

Rubric for evaluation of the Descriptive Paragraph

Category	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge and Understanding - demonstrates understanding of paragraph form: topic sentence, supporting sentences, and concluding sentence - uses adjectives, adverbs, and descriptive words	- has limited understanding of paragraph structure: key parts may be missing - demonstrates limited use of adjectives or figurative language.	- has some understanding of paragraph structure; all parts are present, but one or more are weak - uses some adjectives and figurative language	- has a good understanding of paragraph structure, although quality may be uneven throughout - uses descriptive words and figurative language	- has solid understanding of paragraph structure; all parts are of consistent quality - uses a variety of effective description and figurative language
Thinking and Inquiry - used an outline to plan the paragraph - paragraph is organized	- did not use an outline to plan the paragraph, or used one with limited success - shows little evidence of organization in the paragraph	- used an outline to plan the paragraph with some success - shows some evidence of organization in the paragraph	- used an outline to plan the paragraph successfully - has produced and organized the paragraph	- used of an outline to plan the paragraph effectively - has clearly organized the paragraph
Communication - writes with a specific audience in mind - writes with a clear purpose - uses sensory images and language to appeal to the reader	- shows little evidence of writing with a specific audience in mind - is unclear about the purpose for writing - uses few sensory images to appeal to the reader	- shows some evidence of writing for a specific audience - is somewhat clear about the purpose for writing - uses some sensory images and language to appeal to the reader	- has a clear sense of audience - has a clear sense of purpose - uses sensory images and language to appeal to the reader	- has a clear and sustained sense of audience - has a clear and sustained purpose - uses effective sensory images and language to appeal to the reader

Application - uses the writing process to improve writing quality - applies knowledge of the conventions of language in writing	- has made limited use of the writing process to improve writing quality - has many language convention errors (in all categories: spelling, grammar, sentence structure, punctuation errors) which interfere with the meaning	- has made some use of the writing process to improve writing quality - demonstrates frequent language convention errors (in some categories: spelling, grammar, sentence structure, punctuation errors) which often interfere with the meaning	- uses the writing process to adequately improve writing quality - demonstrates some language convention errors (in one or more categories: spelling, grammar, sentence structure, punctuation errors) which most of the time do not interfere with the meaning	- uses the writing process to solidly improve writing quality - has few language convention errors (in one or no categories: spelling, grammar, sentence structure, punctuation errors); the errors do not interfere with meaning

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

UNIT 2: Choices and Decisions

Time: 20 hours

Unit Description

The focus of this unit is the choices and decisions that people make, as reflected in literary, informational, and media texts. Students read, write about, and view fictional characters and real people who face difficult decisions and choices in their lives, discussing, and evaluating these choices by examining and debating alternatives and consequences. Students use Readers` Notebooks to respond to, reflect upon, and pose questions about the texts they read (stories, poems, personally chosen novel, articles, short plays, short biographies), and begin to share these with their peers in small groups. Students propose alternative choices for characters/people at key points in their reading and viewing, and will use the writing process to write alternative endings to these real and fictional stories. Students will use key graphical/visual organizers, which illustrate decision-making processes to organize writing about an important decision they face or have faced in their lives. Students choose the appropriate form for their writing (e.g., poem, short story, letter, editorial) and write for a specific audience using appropriate and correct language.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Media Studies, Language

Overall Expectations

LRV.01 - select, read, and demonstrate an understanding of a variety of relevant literary and informational texts to locate and explain information, ideas and issues;
LRV.02 - demonstrate understanding of key literary and informational text forms, including novels, poems, magazine feature articles and editorials;
WRV.02 - identify, select, and use the literary and informational forms that support the writer's purpose and audience;
WRV.03 - use a variety of organizational structures and patterns to produce writing;
WRV.04 - revise written work collaboratively and independently, with a focus on clarity, completeness, and accuracy of information;
WRV.05 - use strategies for editing and proofreading with an emphasis on the grammar, usage, spelling and punctuation conventions of standard Canadian English, as appropriate;
LAV.01 - use knowledge of language conventions and vocabulary to write and speak correctly and appropriately, in formal and informal situations;
LAV.02 - use listening techniques and oral communication skills to participate in formal and informal discussions, with an emphasis on active participation and co-operation;
MEV.01 - describe and analyse the media forms, intended audiences, and production practices of key media works.

Specific Expectations

Literature Studies and Reading

LR1.01 - use a variety of strategies to record and organize information they have located in a variety of different texts (e.g., compare/contrast charts, cause/effect graphs, timelines);
LR1.03 - read texts for a variety of purposes, including - extending knowledge of different genres; reading for personal purposes; gaining information for writing and discussion (e.g., to gather and share information on future careers);
LR1.04 - identify and explain information, ideas and issues in texts (e.g., issues of social justice in popular songs or articles);

LR1.05 - select and apply the appropriate strategy from a growing repertoire of reading strategies to deepen understanding of particular texts (e.g., set a purpose for reading; adjust reading style [skimming or scanning]; self-question while reading);
LR1.07 - demonstrate understanding of text by: citing explicit information; making inferences; using evidence from a text to support judgements and conclusions, interpreting charts and diagrams
LR1.08 - respond to texts they have read, comparing their own ideas, values and opinions to others' (e.g., Reader's Notebooks, used as the basis for reflection and small-group sharing);
LR2.02 - describe the common elements of key literary text forms, including novels, short stories and plays (e.g., setting, conflict, characters, plot, theme) and compare some key differences (e.g., one plot in short stories, but subplots in novels and longer plays; limited setting and characters in short stories);

Writing

WR1.01 - use a variety of strategies, including identifying the purpose for writing, formulating questions, and generating lists of potential topics (e.g., brainstorm lists, semantic webs, mind-maps);
WR1.03 - record information from print and electronic sources in a variety of ways (e.g., information in visual/graphic organizers; impressions/reflections in personal journals; photos, illustrations, sound clips in visual/oral journals);
WR1.04 - categorize and classify information (e.g., use of headings and subheadings, compare/contrast charts, visual organizers);
WR2.01 - select and use the appropriate forms of writing to suit their purpose and audience
WR2.03 - select and use the appropriate point of view to suit their purpose and audience (e.g., first person in a letter to the editor; second person for instructions to a new user of pagers; third person in a biography);
WR2.04 - use the appropriate level of language to suit the purpose and audience (e.g., simple words and sentences in a children's story; contemporary colloquial language in a persuasive argument for peers);
WR3.01 - identify and select the appropriate organizational plan to structure written work (e.g., chronological order; order by example; least to most important; compare/contrast);
WR3.04 - structure expository paragraphs with a clear topic sentence, supporting sentences, and concluding sentence
WR4.01 - use a variety of strategies to revise written work (e.g., read the work aloud to self or another; select from a list of transition words and phrases to link ideas; use a checklist to examine the content for clarity, completeness, consistent tense and point of view);
WR5.04 - use a variety of strategies to edit and proofread writing, identifying and correcting errors according to the following requirements for grammar, spelling, and punctuation;
WR5.04.G1 - identify parts of speech, including nouns, verbs, adjectives, adverbs, pronouns, prepositions and conjunctions, to enable them to correct errors in their own writing;
WR5.04G2 - use their knowledge of sentence structure to write complete, correct sentences (subject, object, predicate, subordinate and principal clauses);
WR5.04S4 - use a variety of spelling resources to improve spelling (e.g., spell-checkers or dictionaries);
WR5.04P1 - use punctuation correctly in their writing, including the period, question mark, exclamation mark, comma, colon, quotation marks.

Language

LA1.02 - use Reader's Notebooks to note, record and define interesting words from personal reading, class reading and texts read aloud
LA1.04 - use language while working with groups which furthers positive interaction and accomplishment of the task, with a focus on clear, accurate and appropriate communication
LA2.02 - demonstrate key oral skills, which contribute to successful group work (e.g., following instructions; staying on task; giving ideas and information; asking others for ideas and information; disagreeing in an agreeable way; supporting opinions with reasons; contributing to completion of the task);

LA2.03 - demonstrate appropriate listening behaviours in large groups (e.g., not talking, looking at speaker as appropriate, note-taking);
LA2.05 - use techniques of effective oral communication (e.g., rehearse from written notes prior to presentation; speak clearly, in complete sentences, with an audible voice; identify topic and purpose for speaking; maintain eye contact with audience) to make short presentations to the class or small groups, as appropriate to their confidence.

Media Studies
ME1.01 - demonstrate critical thinking skills by identifying explicit and implicit messages in key media works (e.g., compare how people of different groups or genders are portrayed in magazines, television shows, films and advertising)
ME1.04 - explain possible ways that media works influence audience behaviour (e.g., how the portrayals of teenage girls in fashion magazines may influence what they buy; the effects of music videos on teenagers' perceptions of social justice).

Activity Titles (Time + Sequence)

Activity 1	Introduction to Decision-making: The Decision Tree	150 minutes
Activity 2	Personal Choices	375 minutes
Activity 3	The Hero's Choice: "Paris and the Golden Apple"	750 minutes
Activity 4	Culminating Demonstration: Advising a Character	150 minutes

Planning Notes: see Activities

Prior Learning: see Activities

Resources

Henry Gilfond. "The Open Window" (play) in *Sightlines 9*. Alice Barlow-Kedves et al. Scarborough: Prentice Hall Ginn Canada, 1999.

Jim Heynen."What Happened During the Ice Storm" (story) in *Sightlines 9*. Alice Barlow-Kedves et al. Scarborough: Prentice Hall Ginn Canada, 1999.

I.F. Bultakin. "A Rupee Earned" (fable) in *Sightlines 10*. Mary Crane, Barbara Fullerton and Amanda Joseph. Toronto: Prentice-Hall Canada, 2000.

Rulon Openshaw. "Action Hero" (essay) in *Crossroads 10*. Richard Davies, Glen Kirkland and Jeff Siamon. Toronto: Gage Educational Publishing Co., 2000.

Patrick Fitzgerald. "To Build a Fire: Bringing a Short Story to the Big Screen" in *Crossroads 10*. Richard Davies, Glen Kirkland, and Jeff Siamon. Toronto: Gage Educational Publishing Co., 2000.

J. Francis Davis. "The Power of Images: Creating the Myths of Our Time" (article) in *Transformations*. Barry Duncan, et al. Toronto: Harcourt Brace & Company, 1996.

Langston Hughes, "Thank You, Ma'am" (short story) in *On Common Ground*. Jerry George et al. Don Mills: Oxford University Press, 1994.

"A Mortal Flower" (short story) *in Language at Work*. Nigel Gough and Gael Tickner. Toronto: Holt, Rinehart and Winston Ltd., 1987.

Todd Strasser, "On The Bridge" (short story) in *Transitions*: Fiction, Poetry and Non-fiction. Douglas Hilker et al. Toronto: Harcourt-Brace & Company, 1995.

Langston Hughes, "Thank You, Ma'am" (short story) in *Crossroads* 9. Dom Saliani and Nova Morine. Toronto: Gage Educational Publishing, 1999.

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Eth Clifford, "Paris and the Golden Apple" (Greek Myth) in *Crossroads 9*. Dom Saliani and Nova Morine. Toronto: Gage Educational Publishing, 1999.

"Peace by Peace", *Bang* Magazine, April 2000,

Teaching and Learning Strategies: see Activities

Assessment and Evaluation: see Activities

Accommodations: see Activities

Activity 1: Introduction to Decision-making: The Decision Tree

Time: 150 minutes

Description

In this activity, students are introduced to a decision-making model in visual organizer form which they use as a way of approaching decision-making in their own lives. Students will select a personal novel for study (with a focus on character and conflict) and begin the process of on-going daily personal reading.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations: WRV.03, LAV.02.

Specific Expectations: LR1.03, LR1.05, WR1.03, WR1.04.

Planning Notes

- Arrange for a Library/Resource Centre visit and book talk to enable students to select personal novels to read during class. Share your knowledge of the reading levels of your students with the librarian.
- Provide opportunities for students to select and read their personal novel every day. Students reflect and write about aspects of character and conflict in their novels, as directed by the Individual Novel Study.
- Provide opportunities for students to write on topics of their own choice often. Encourage students to move beyond simple recounts of daily events toward pieces that reflect thinking about the issues and ideas, which arise from class study. Students keep these pieces, which will be at various stages of the writing process, in their writing folder/portfolio.
- Students use their visual "homepages" to display work, ideas, and things of interest on-going in the class.
- Create a collection (montage) from television and film, which shows characters at times when they have to make important decisions (i.e., clips from Dawson's Creek, Buffy the Vampire Slayer, Friends, Malcolm in the Middle, etc.) It is allowable under copyright laws to copy portions of commercial video, but not to use progams in their entirety.

Prior Learning

Students will have had prior experience of:

- using graphic/visual organizers
- defining aspects of their own identities
- sorting and categorizing information
- reading independently
- the expectations of appropriate behaviour in the Library/Resource/Information centre.

Teaching/Learning Strategies

1. Introduce the new unit by explaining or illustrating that the core of our identity is connected to our personal decision-making power. Ask students to recall an important decision that a character made in Unit 1. Ask how do we know how to make important decisions? What helps us to do this? The teacher might illustrate this in a number of ways:
   a) Tell the students about a time when you were faced with a decision. How did you know what to do? How long did it take? Recount the process that you went through to make the decision, and the consequences you experienced.
   b) Show a collection or set of movie clips of people making decisions, and discuss what was common to the characters in the decisions they faced and the process they went through to make the decision.
   c) Read a compelling short story/show a compelling film to the students. Discuss with the students what the character did to come to his/her decision.
2. Direct the students to reflect upon their day so far, and to make a list of all the decisions they have had to make (e.g., what time to get up, whether/what to eat for breakfast, what to wear, whether to come to school, to be on time, etc.)
3. Ask students to share with the class some of the decisions they've made. Create a board list. Ask students to examine the list and categorize the ideas as easy or difficult to decide.
4. Students return to their own lists and categorize each decision in the same way. (Those students who had problems generating ideas may add to their lists based on what is on the board. The teacher may need to provide prompts to individual students to help them assess degrees of difficulty in the decisions they've generated.)
5. Introduce the concept of decision-making as a process by selecting a difficult decision from the class list to use as an example. (One topic you might explore is "To smoke, or to quit?") Ask the students what factors they consider when making decisions (e.g., What I want; what my parents want; what my friends want; what the rules say.) On the board, chart paper, or an, overhead transparency, show students the Decision-Making Organizer (Appendix 2.1.4) and with their ideas, fill in the chart to illustrate one way to consider possibilities and alternatives to reach a decision. Establish the importance and make connection to decision-making skills needed for the workplace and daily life.
6. Direct students to their writing folders/portfolios and ask them to reflect about either:
   - a time when they were faced with making a decision, or
   - a decision that they are facing now.

   Students should use the decision-making chart/organizer to illustrate the alternative courses of action and possible consequences. They should decide whether or not to share these with a partner or to keep it in the writing folder for future development.
7. Inform students that during the next period they will visit the Library/Resource Centre to choose a novel that they will use for personal reading throughout this unit. Encourage them to bring to the next class any novel that they may have at home that they would like to read during personal reading time.

8. Preceding the Library/Resource Centre visit, discuss the strategies that good readers use when choosing a book for personal reading. Discuss the decision-making process that good readers use to choose a book that will sustain their interest. Distribute "Choosing an Interesting Novel" (Appendix 2.1.1) and explain that students should apply this model to help them choose an interesting novel to read.
9. Ask the librarian to pre-select novels of interest and of the appropriate reading level (based on Assessment in Unit 1 of student interest and reading levels). Accompany students to the Library/Resource centre where they will select an appropriate novel. Encourage them to use the "Choosing an Interesting Novel" sheet to help with their choices.
10. Distribute and explain the Individual Novel Study assignment (Appendix 2.1.11) and expectations for student reading (e.g., the students will read for the first 15 minutes of each class, or as negotiated by the class; will work on one activity every day, etc.).

Students read their novels and begin their Individual Novel Study.

Assessment/Evaluation Techniques

- Reading Conference Record (Appendix 2.2.2)
- Observe students' decision-making skills as they complete their organizer Choosing an Interesting Novel
- Observe and make notes about students' reading behaviours (Profile of Reading Behaviour, Unit 1, Appendix 1.2.1)

Resources

Appendices listed above.
collection (montage) of media clips
a compelling short story (see Resources in Unit.Overview)
film (see Film List in Overview)

Accommodations

- Provide prompts for students who have difficulty listing the decisions they made in Strategy 4.
- Make available a variety of novels with different reading levels.
- Modify the Individual Novel Study with respect to the number of questions students are required to do.

Activity 2: Personal Choices

Time: 375 minutes

Description

In this activity, students examine the decisions made by fictional and real people at important points in their lives. Students apply the decision-making process to create alternative choices for the characters and consider the consequences of a different course of action. Students demonstrate understanding of the conflicting external and internal forces (including media representations), which influence the decision-making process. They write for the purpose of exploring different choices for people and characters, and choose the appropriate form to express their ideas. The writing process focusses on revision strategies to produce complete and well-developed writing, and collaborate with others to understand key rules of punctuation to apply in their writing.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media

Overall Expectations: LRV.01, WRV.03, LAV.01, LAV.02.

Specific Expectations: LR1.01, LR1.03, LR1.05, WR1.03, WR1.04, WR3.04, WR5.04G1, WR5.04S4, WR5.04P1, LA1.02, LA1.04, LA2.03, ME1.04.

Planning Notes

- Prepare words for Word Sort: pre-select 15 words that are known to students from the selected story, and which give good sense of what the story may be about.
- Decide the appropriate way(s) to read each of the stories selected for this activity (see General Planning/Course Note #7 in the Overview).
- Plan the logistics of how to conduct the Human Graph activity.
- Identify the key presentation skills to target in a mini-lesson.
- Photocopy storyboard sheets for class use.
- When preparing to teach a language convention such as punctuation, as in this activity, revisit the methodology in Unit 1, Activity 1, Lesson 3 (the adjective).
- Provide opportunities for students to read their novels and work on their Individual Novel Studies every day.

Prior Learning Required

Students will:

- be familiar with the writing process;
- have experience writing letters;
- have written a paragraph prior to this activity;
- be able to categorize words according to meaning.

Teaching/Learning Strategies

1. Brainstorm important decisions that teens have to make in their lives. Generate and display a list of these issues to refer back throughout the unit.
2. Engage class in Word Sort activity to make predictions about the story they read:
   - Select 15 words from the story that the students know the meanings of.
   - Write these words on the chalkboard or transparency.
   - Direct the students to arrange the words into categories according to their meaning. Tell the students that there are many ways to categorize the words.
   - Students label each category and place the appropriate words under the label.
   - Ask students to predict what they think the story will be about, and why.
3. Students read the story, "On the Bridge". The teacher may support students by: reading aloud the first section or the opening scene to the students; chunking the text and guiding students with questions (Guided Reading in the Overview, Appendix B); pairing students together for reading, choral reading; buzz reading (Types of Reading, Appendix 2.1.8) or the teacher could read the whole story to the class.
4. Write a brief response using one of the prompts in the Reader's Notebook.
5. For each character the students brainstorm a list of characteristics and qualities.
6. Introduce the Comparison of Characters Chart (Appendix 2.1.2). Focus on the differences and similarities of Seth and Adam. (Refer students to list of adjectives made in Unit 1 to assist them in their descriptions.)

7. Identify points in the story when these characters had to make decisions. Discuss the factors which contributed to their decision by using one of the decision-making models in Appendix 2.1.4 or 2.1.5 (This would be a good opportunity to talk about how decisions are often made based on values)
8. Link their characteristics to the decisions they make and how they made their decisions.
9. Return to the Word Sort (Strategy 2) and test the words by using the Identification of Parts of Speech: Helpful Hints page in Unit 1, Appendix 1.1.4 to identify the parts of speech used in the Word Sort.
10. Using the information from the Comparison of Characters chart (strategy 5) introduce, by modelling, how to write an expository paragraph. Based on the decision Seth makes, identify three character traits that Seth has. Use the structured paragraph (SEES model), Unit 1, Appendix 1.1.7.
11. Have students consider the decisions made in the story. What would they have done in Seth's place? In Adam's place? They should respond in their Reader's Notebooks.
12. Ask students to consider making a video version of one key scene in the story. Which scene would they choose and why? Direct them to examine Patrick Fitzgerald's storyboard "To Build a Fire: Bringing a Short Story to the Big Screen" in *Crossroads 10*. Discuss key camera terms such as long shot, medium shot, zoom, close-up, fade, cut. (For a teacher resource, see the Teacher's Guide for *The Elements of English 9*.)
13. Students create a storyboard for the scene they have chosen, using the key camera terms to explain each shot. Students then share these with a partner or small group.
14. Discuss with the class how the storyboards of key scenes help them to understand the characters and conflicts in the story. Students return to their Reader's Notebooks to record their ideas.
15. Ask the students what they know about conflict. Ask them give synonyms for the word conflict, and to describe the different types of conflict that occur in real life, in stories and films, and in the workplace. Introduce the concept of conflict as a motivator of human action and decision (Idea Generating Machine, Appendix 2.1.13).
16. Direct students to return to the decision they wrote about their Reader's Notebooks (Activity 1, strategy 6) Guide them through an examination of the forces that motivated them to act. Show a film such as *All the Years*, which can serve as an introduction to internal vs. external conflict and a lead-in to the story "Thank you, Ma'am."
17. Ask students to think about a time or an incident when a character from television or film, a friend, relative, (or you) did something they regretted because it had harmed someone or had the potential to harm someone. In their writing folders, students describe this incident/situation, and the people involved in it. Some other prompts for the writing might be: What was the conflict? What caused the conflict? What were the consequences? How did you feel? What could have been done differently? How would that have changed the situation?
18. Read the story. During reading, fill in the Character Profile charts (Appendix 2.1.2) for Mrs. Jones and Roger with details from the story.
19. After reading, students choose a prompt and respond to the story in their Reader's Notebooks. Students share their responses with a partner, and write down any unanswered questions about the text.
20. Students should work individually to answer questions about the story which require factual knowledge, inference, and critical thought/interpretation:
    Factual/Literal Knowledge
    a) Why did Roger try to steal Mrs. Jones' purse?
    b) Give Mrs. Jones' full name.
    Inferential Knowledge
    c) What is another name for "purse" in the story? How do you know?
    d) Why do you think the author gave her a name such as this?

e) What do you think was in Mrs. Jones' purse to make it so heavy? Think of three heavy things that Mrs. Jones might have in her purse, and explain why you think she would be carrying one of them.
f) What details from the story tell us that Roger is not well-looked after at home?
g) Why do you think Roger does what he is told by Mrs. Jones? What does that tell us about Roger? What does that tell us about Mrs. Jones?

Critical Knowledge/Interpretation

h) Do you believe Roger when he says he's sorry at the beginning of the story? Why or why not?
i) How do you think Roger will change after meeting with Mrs. Jones? Give two pieces of proof from the story to support your opinion.
j) Would the outcome of the story have been different if Roger had been female? Explain why you think so.

21. Language and Writing
    - Make up a rule for using quotation marks (small group).
    - Make up a rule for indenting paragraphs in a story (small group).
    - Add five interesting words to your personal dictionary.
22. Students extend their knowledge of the story by choosing to write one of the following forms, and use the writing process to generate ideas, organize writing, revise, and edit:
    - A thank-you letter to Mrs. Jones from Roger. Stress the significance of thank you's as a form of social etiquette in the workplace and daily life.
    - An additional scene for the story: what Roger thinks, says and does after he leaves Mrs. Jones' house
    - An expository paragraph explaining how/whether they think Roger's life will change, and why or why not
    - A key scene of the story from the point of view of a female protagonist
    - A paragraph about a person who made a big difference the student's life because of some kind thing s/he said or did.
    - do a storyboard of one of the key scenes of the story.
23. As a class, brainstorm what we understand by "image." Next, brainstorm the forces in our lives that influence our image of ourselves and others.
24. Do an activity called the Human Graph. Test the statement "the media has a huge influence on my image." Divide the classroom into two distinct areas. At one end of the graph is the "Strongly Agree" group; at the other end is the "Strongly Disagree" group, with the range of Agree/Disagree in between. Ask students to consider the statement about media and image, and to move to that part of the graph, which best represents, their opinion. Students should be prepared to give one reason to explain why they are standing at that point on the "graph."
25. Students move from their participation in the Human Graph exercise to their Reader's Notebooks. They write a response to the topic above: "The media has a huge influence on my image."
26. Introduce students to an informational text about media such as "The Power of Images: Creating the Myths of Our time" or "Love Your Body" (Appendix 1.1.2). Before reading, students, in partners or small groups, use the inductive method to discover the features of informational text which help readers to locate facts and details and to give the main idea (e.g., headings and subheadings, bold and italicized words).
27. Teach the skill of scanning for key words (Skimming and Scanning, Appendix 2.1.8) Allow students to practise by assigning some words to scan for in the article.
28. Direct the students to "read around" the scanned words to locate key information and ideas in the article. Students do this in pairs and share the assigned words.
29. Each group of two joins another group of two to form a group of four. The students compare answers and revise their information as necessary.

30. Discuss the information with the class. Students return to their Reader's Notebooks to add to their previous reflection about the power of media to shape their images of themselves.
31. Direct the students to return to the text. Give each group a different task with respect to punctuation rules (e.g., Examine the first paragraph to identify the periods, or commas, etc. in the piece.) The students in the group make up the rules that govern the use of the assigned piece of punctuation.
32. Teach a mini-lesson (short lesson, five to ten minutes) on basic presentation skills.
33. Students present their punctuation rules to the class. These are noted on chart paper, and are added to the students' notebooks for reference when they are editing.
34. Conduct a class discussion about the characteristics of informational text, and how it differs from narrative text.
35. Conduct the Human Graph activity again to see how many students have changed their opinions as a result of the reading. Students re-examine their Reader's Notebook entries to revise or strengthen their earlier position.

Resources

Todd Strasser. "On The Bridge" (short story) in *Transitions: Fiction, Poetry and Non-fictio*n. Douglas Hilker et al. Toronto: Harcourt-Brace & Company, 1995.

Patrick Fitzgerald, "To Build a Fire: Bringing a Short Story to the Big Screen" in *Crossroads 10*. Richard Davies, Glen Kirkland, and Jeff Siamon. Toronto: Gage Educational Publishing Co., 2000.

J. Francis Davis, "The Power of Images: Creating the Myths of Our Time" (article) in *Transformations*. Barry Duncan et al. Toronto: Harcourt Brace & Company, 1996.

Langston Hughes, "Thank You, Ma'am" (short story) in *On Common Ground*. Jerry George et al. Don Mills: Oxford University Press, 1994.

Langston Hughes, "Thank You, Ma'am" (short story) in *Crossroads 9*. Dom Saliani and Nova Morine. Toronto: Gage Educational Publishing, 1999.

Appendices as above
"All the Years" film version of Morley Callaghan's short story
"Love Your Body" magazine article from *Bang*, February 2000.

Assessment/Evaluation Techniques

- Learning Skills Assessment Criteria (Overview, Appendix G)
- Sample Record Sheet to Assess Personal Response Journal (Junior OAIP, p. 86)
- Rubric for Assessing the Reader's Notebook (Overview, Appendix E), to be used to help students to understand how to improve their responses
- Formative assessment of student thinking and organization as reflected in Character Charts
- Rubric for Assessing Writing (Overview, Appendix D)
- Evaluation: a sight passage which tests students ability to make inferences about character based on characters' actions
- Diagnostic Assessment of students' ability to answer different levels of questions

Accommodations

- Sentence prompts for paragraph writing
- Category labels for words in Word Sort
- A variety of ways to read texts (audio tape, reading buddy, choral reading, etc.)
- Texts at different levels of understanding for students

Activity 3: The Hero's Choice: Paris and the Golden Apple

Time: 750 minutes

Description

In this activity, students read a story to generate alternative possibilities for a given problem faced by a character, and evaluate the consequences of decisions made by the character. Through discussion and writing, students develop strategies to record and relate information, and to come to conclusions about the decision-making process with respect to authentic issues in life. Students demonstrate their understanding of the story by selecting a writing form, considering audience and purpose, and using the writing process to produce a piece of writing which adheres to the correct conventions of language.

Strand(s) and Expectations

Strand(s) Literature Studies and Reading, Writing, Language

Overall Expectations: LRV.02, WRV.03, WRV.04, WRV.05, LAV.01, LAV.02.

Specific Expectations: LR1.01, LR1.03, LR1.04, LR1.07, LR1.08, LR2.02, WR1.01, WR1.03, WR1.04, WR2.01, WR2.03, WR4.01, WR5.04, LA1.02, LA1.04, LA2.02, LA2.03

Planning Notes

- Teacher makes on-going decisions about how to support students when they are in the process of reading a text. For some classes, portions of the text need to be read aloud, and students guided through independent reading of the text with focus questions. In some classes, students can support each other by reading with a partner.
- The personal novels that students are reading, introduced at the beginning of the unit, are to be read and the assignment worked on concurrently with the unit activities described below. One way of achieving this is to set aside 15 or 20 minutes at the beginning of each period for students to work on their novels. If the personal novels are not read and the assignment completed by the end of the unit, allow time between Unit 2 and Unit 3 for students to finish and share their work.

Prior Learning Required

Students will:

- have had experience with some Greek myths and names from myths
- have had some exposure to persuasive writing and using facts to support opinions and arguments ve knowledge of some important presentation skills;
- have had some experience assessing peers' presentations;
- have done a Word Sort.

Teaching/Learning Strategies

1. Compare/contrast the definitions of "myth" (in the sense of "something which is not true" vs. a story made up to explain what is unknown.)
2. Writing topics: give a range of topics to write about (discuss each term with students as you put it on the board, and ask for their ideas about each one): dreams, predictions, prophecies, fate, adultery/infidelity, being adopted, searching for true parents
3. Groups are given one of the three statements written on the front of a large index card:
   - "The most important thing is life to have power and riches."
   - "The most important thing in life to have knowledge and understanding."
   - "The most important thing is life is to have love. Nothing else matters."

4. On the back of the card, students discuss and note all of the things that they need to do; in a career, in school, and in their lives, that will make that statement come true. On a large piece of chart paper, students support the statement with examples from media, film, television, and real life to help prove that the statement is true.
5. Review with students the criteria used in evaluating presentations. (What are some of the things we look for as an audience when we listen to a presentation?) Generate the list on the board and attach a one-to-four rating scale. Have the students assign a descriptor for each level.
6. Each group shares their chart and explains their evidence to the whole class.
7. The class peer-assesses the quality of the evidence for each group by a show of hands. Record the results. A discussion might ensue as to which group was most persuasive. Ask the students to support their judgements.
8. Formulate with the class some guidelines for how to persuade an audience. This could go on chart paper in the room, and can be copied into "Notes for Writers" in the English notebook or Writing Folder.
9. Vocabulary words: list some Greek names on the board, and ask students to give their modern-day associations.
10. Mini-lesson on a visual map of the story: as they are reading the story "Paris and the Golden Apple," they outline the story the events using the *Visual Story Map*, Appendix 2.1.10. They fill in the chart up to the point where the three goddesses make their offers to Paris. They should also do a character profile of Paris (Character Profile, Appendix 2.1.3) to provide evidence and support for the decision he makes. This could be done in partners or groups of no more than three during the reading of the first part of the story.
11. Using the details from the *Visual Story Map* (Appendix 2.1.10) and *Decisions, Decisions*: *Problem Posed to Paris* (Appendix 2.1.6), students will make inferences about Paris' character and imagine what his future might be like if he accepted each of the alternatives. Students then make Paris' decision for him, and write a brief ending to the story to this point). Evaluate students' literal comprehension, ability to make inferences, ability to apply the decision-making model, and to apply the conventions of language, knowledge of story structure and elements as well as characterization.
12. Ask the students to share their predictions of what Paris will do. Do a tally of Paris' most likely choice. Then direct students to read on to confirm the prediction. Discuss with the students the qualities of Aphrodite's argument combined with aspects of Paris' character which persuaded him to choose as he did.
13. Ask the students to reflect upon Paris' choice: would they have chosen as he did? Why or why not?
14. Students return to their groups or work individually to continue reading the story and completing the *Visual Story Map*. At the same time, they should fill in the *Who's Who?* chart for the story (Appendix 2.1.7), and/or the *Characters* chart (Appendix 2.1.9).
15. Review (from the Grade 9 curriculum) how to write newspaper articles/stories and letters.
16. Performance task: students choose a form to write, purpose, audience:
    - create a web "homepage" for one of the characters in the story
    - write a piece that could go into a mythology newspaper (e.g., letter to Aphrodite for advice about love, a war correspondent's report from the field on the Trojan War, descriptive paragraph about the Trojan Horse). Because it's for a newspaper, the students' pieces go through a thorough writing/revision process.
17. Evaluate students' use of the writing process and their competence in using the form to match audience and purpose. Students reflect their understanding of character and knowledge of the story (content) and conventions of language (active verbs, descriptive adjectives, proper punctuation).
18. As an extension, students can identify the mythic elements and characters in professional wrestling (World Wrestling Federation), summarizing the narratives presented by selected wrestlers, and predict and write the next "chapter" in the wrestler's saga.

Resources

"Paris and the Golden Apple" in *Crossroads 9*

"Newspaper Articles" in *Reading and Writing For Success*

Appendices as cited above

Assessment/Evaluation Techniques

- Visual Story Map/ Decisions, Decisions: Evaluate students' literal comprehension, ability to make inferences, ability to apply the decision-making model, and to apply the conventions of language, knowledge of story structure and elements as well as characterization.
- Checklist for the Homepage (Unit 1, Appendix 1.2.2) for a character in "Paris and the Golden Apple"
- Rubric to evaluate use of writing process (Overview, Appendix D)
- Formative assessments: Coaching Rubrics for writing in a form (Narrative: Unit 3, Appendix 3.2.2; Letter: Appendix 2.2.4; Expository Paragraph, Appendix 2.2.3) to help students prepare for the culminating demonstration
- Individual Novel Study: assessment of student reading strategies and behaviours:
- Checklist of Reading Strategies (Appendix 2.2.1)
- Reading Conference Record (Appendix 2.2.2)
- Profile of Reading Behaviours (Unit 1, Appendix 1.2.1)

Accommodations

- Make available reading materials at a variety of levels.
- Guide students through the process of making inferences.
- Accommodate students in the way in which they read the story, reading buddy etc.
- Find or create stories, which are different reading levels to accommodate students with differing abilities.
- Find alternative ways to have students read their letters: at lunch, on tape etc.

Activity 4: Culminating Demonstration: Advising a character

Time: 150 minutes

Description

In this culminating demonstration, students read a narrative and use the decision-making model to generate alternate choices for the character and determine the character's appropriate choice. They write a letter of advice to the character regarding his/her choice, which will be evaluated in terms of knowledge and understanding (understanding the text, elements of the text form), thinking and inquiry (organization, application of the decision-making process), communication (writer's purpose, audience and level of language), and application (of writing and conventions of language). They share their letters orally in an appropriate way.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations: LRV.02, WRV.04, WRV.05, LAV.01.

Specific Expectations: LR1.05, LR1.07, WR2.01, WR2.03, WR2.04, WR3.01, WR4.01, WR5.04G2, WR5.04S4, WR5.04P1, LA2.05.

Planning Notes

Choose a narrative that has no ending (see suggested resources), or choose a story or play and delete the ending so that the students do not know the choice the character makes.

- Revise the learning skills rubric to specify work habits needed to be successful in the Culminating Activity.
- Advise students that, in order to complete the culminating activity successfully; they need to make reference to previous work in the unit. Specifically:
  - Letter format
  - Decision Making Model
  - Character Profile
- Plan on ways to accommodate students rehearsing the reading of their letters as well as the final reading.

Prior Learning Required

- Experience using the Decision-making model
- Knowledge of the conventions of the narrative form
- Knowledge of letter writing

Teaching/Learning Strategies

1. Students read a narrative, which has no ending (e.g., "The Choice" by W. Hilton-Young. If this story is to be used, introduce it with the film The Toynbee Convector based on Ray Bradbury's short story. Other sources are from Plays Without Endings: Tough Choices, or Stories Without Endings: Pushing the Limits.) Alternatively, students may read a narrative whose ending (and therefore the character's choice) the teacher have deleted.
2. Students use the decision-making model they have used previously to create at least two alternatives that a character might choose. They complete the decision-making chart to generate alternative decisions for the character and their possible consequences.
3. Students use the information to choose the alternative that is most appropriate to the character.
4. Using their knowledge of the conventions of the particular narrative form, students write a letter to the character. Included in their letter should be:
   - advice about what decision to make;
   - three reasons to explain why the character should choose this course of action (e.g., positive and negative consequences, benefits of the decision);
   - a message of personal support to the character, or reference to a person who has gone through a similar situation

Students submit their letter to the teacher for final evaluation. They rehearse the reading of their letters, and read them to a partner small group, or class.

Resources

"The Choice" by W. *The Toynbee Convector* Hilton-Young, in *Crossroads 9*

film based on a Ray Bradbury story

Kloss, Lynn W., Project Ed. *Plays Without Endings: Tough Choices*. New Jersey: Globe Fearon Educational Publisher, 1996.

Kloss, Lynn W., Project Ed. *Stories Without Endings: Pushing the Limits*. New Jersey: Globe Fearon Educational Publisher, 1996.

Decision-making Organizer (Appendix 2.1.4)

Decisions, Decisions: Problems Posed to a Character (Appendix 2.1.5)
Use of computers to produce writing
Dictionary and Thesaurus (print and electronic)

Assessment/Evaluation Techniques

- Evaluation using the Letter of Opinion Rubric (Appendix 2)
- Evaluation of decision-making chart
- Evaluation of the writing process
- Peer assessment of individual reading of letter
- Assessment of work habits in the Learning Skills Assessment (Overview, Appendix G)

Accommodations

- Support individual students as they read the story (e.g., audio taped version, reading to the student, assigning a reading partner, etc.)
- Find or create stories with reading levels that match individual students' reading ability.
- Allow students to read their letters in a setting appropriate to their confidence: to a partner, to a small group, to the teacher alone.

Appendix 2.1.1

Choosing an Interesting Novel

Examine the title.
Does it interest you?

Yes? ↓

No? ↓

Choose another book!

Look at the illustrations/graphics.
Does the character/setting seem interesting?

↘

Yes? ↘

No? ↙

Read the book jacket. → Is this the book you want to read?

↓ ↘

Yes? ↓

No? ↓

Choose another book and start again.

Read the first pages

↙ ↘

I will continue to read this book. ↓

I will read and work on personal novel study.

Not interesting ↓

Choose another book and start again.

Appendix 2.1.2

Comparison of Characters

Story Title:

Author:

Character 1	Personality Traits	Character 2
Differences	Similarities	Differences

Character 1	Physical Traits	Character 2
Differences	Similarities	Differences

Appendix 2.1.3

Character Profile

Personality trait: _____ Find an example/evidence to support the trait. (Include page reference)	**Personality trait:** _____ Find an example/evidence to support the trait. (Include page reference)	**Personality trait:** _____ Find an example/evidence to support the trait. (Include page reference)
	Character's name	
Physical trait: _____ Find an example/evidence to support the trait.	**Physical trait:** _____ Find an example/evidence to support the trait.	**Physical trait:** _____ Find an example/evidence to support the trait.

Appendix 2.1.4

Decision-making Organizer or Problem/Solution Organizer

What is the problem I am (or character is) faced with:

What is my (or character's) alternative?

What action will I (or the character) take?	What are the results of my (ot the character's) actions?

Appendix 2.1.5 – Template

Decisions, Decisions

Problem posed to a character.

Options

# 1.	# 2.	# 3.

Possible Consequences	Possible Consequences	Possible Consequences

Appendix 2.1.6 – Template

Decisions, Decisions

Problem posed to Paris

Options

# 1. Hera	# 2. Aphrodite	# 3. Athena

Possible Consequences	Possible Consequences	Possible Consequences

What might Paris do?
Use your knowledge of myths to write an appropriate ending to the story.

Appendix 2.1.7

Who's Who

Greeks	Trojans

Think of how the language of the Greeks and Trojans has been used in our society. For example:
Midas Muffler – Midas was a Greek God who made everything he touched turn to gold. Gold is a hard, durable substance. Where have you seen "Midas" used before?
Why do you think this group is using the Midas myth?
What other names from mythology do you recognize in the media and popular culture?

Appendix 2.1.8

Skimming and Scanning

What	When	How
Skimming – reading a page or section of text to get the main idea.	• When you're reading for a specific purpose – it allows you to decide whether to pursue a more in-depth reading of the text. • Locating specific information in research • Looking for a breadth of knowledge	• not reading every word or sentence • quickly skimming through the page to get the important points of the passage • use the features of the text – headline, index, etc. Quickly go through the text to get a sense of what it is about. You may accomplish this by reading the first and last sentences of a paragraph, first and last paragraphs of a chapter.
Scanning – a speed reading technique when you are looking for a particular word, phrase or concept in a text or resources	• when you are looking for a specific term or concept throughout the passage, e.g., key words. This would include looking in the table of contents, chapter table or the index • looking for depth of knowledge on one topic	• use the features of the text – look at the headings, index, etc. • to scan a page, have the word you have in mind, let your eyes scan quickly over the page and focus only on that word. You're not reading to make sense out of the text, but rather only to locate that one word. Once you have found the word, you read the sentences around the word to get the information.

Types of Reading

Choral Reading	• class reads in unison to support students who have difficulty reading or are reluctant to read aloud
Buzz Reading	• everyone reads aloud quietly • everyone is at a different place in the reading
Round Robin Reading	• the text is divided into different sections and each students reads a section • this is more successful when the students have rehearsed their part
Rehearsed Reading	• students are assigned a section of text to read ahead of time • students have the opportunity to practise and identify any difficult words/sections, thereby allowing them to read for meaning
Modelled Reading	• teacher reads aloud to the class and provides the students the opportunity to see how good readers read • students do not have the text
Shared Reading	• students read along in their books while the teachers read

Appendix 2.1.9

Short Story – Paris and the Golden Apple – Characters

Characters	Physical Characteristics	Personality Traits (point and proof)
Queen Hecuba		
King Priam		
Oenone		
Hera		
Athena		
Aphrodite		
Menelaus		
Diomedes		
Odysseus		
Nestor		
Agamemnon		

Appendix 2.1.10

Visual Story Map: Paris and the Golden Apple

Trace the events in the story by filling in the appropriate information in the objects provided.

Introduction

Characters introduced: Setting: Prediction/Fate for baby: →	This led to: Mount Ida →	With the morning sun, Paris hears voices. →	Who are the voices? ↓
Warning: (cite 2) ↓	The Judgement: Consequences: ←	Paris' task: **(Complete the "Decisions, decisions: Problem Posted to Paris" chart)** ←	Describe the contest ←
Paris goes to Sparta →	This angers _____ →	Helena and Paris flee to Troy. →	Menelaus' reaction ↓
Conclusion For Troy …	For Paris …	The trick: (who, what, how, why) ←	The attack on Troy. ←

Appendix 2.1.11

INDIVIDUAL NOVEL STUDY UNIT

INSTRUCTIONS

1. As you read the novel, work on an activity every day. (You don't have to finish one activity per day, though. Take your time.)
2. When you finish your novel, you MUST complete the first section on this page, Category A.
3. You must do a minimum of _____ activities from the remaining categories for your novel (*teacher decides this number based on the abilities and needs of the class*).
4. Follow the directions in each category about how many questions you must complete.
5. Be sure to write down the category heading with the question you are doing.
6. After you have finished all of the _____ activities, choose _____ to edit and polish for a final draft (*a number, again based on the abilities of the students and the needs of the class*).

CATEGORY A: PLOT SUMMARY: When you finish reading the book, you must do ONE of the following questions:

1. Plot Summary: In a paragraph, tell what the novel was about. Include the following important details:
   - the names of the important characters in the novel
   - where the story takes place
   - when the story takes place
   - the problem(s) the main character has
   - three important things that happen to the main character
   - how the main character solves his/her problem
   - how the story ends
2. Imagine that your book has been made into a mini-series for television. Write a number of TV Guide entries, which explain to the viewers, what will happen in the show each week.
3. Do a comic strip version of the major events of your book.

CATEGORY B: THE CHARACTERS: do ___ of the following activities:

1. Make up five questions you would like to ask one of the characters in the novel and give the answers, e.g.,
   (your name): How would you improve the performance of the Batmobile?
   Batman: I'm going to add five turbo-thrusters to the engine compartment for improved speed.
2. Tell how the main character is like someone you know.
3. Imagine that you are giving a party for the main character. What band/musicians/group would you hire to provide the music and why?
4. Choose a character in the novel that has had a disagreement with another character. Have this character write a letter of apology to the other character.
5. Imagine that you are an architect. What sort of house would you design for the main character and why?
6. What type of car do you think the main character would buy and why?
7. Tell where you think the main character would like to take a vacation and why.
8. Make a timeline of the events in the life of the main character. See your teacher for help in constructing a timeline.

Appendix 2.1.11 (Continued)

9. Imagine that you are the casting director for a movie, which is going to be made from your book. Which actors would you choose to act the parts in your movie? Do this for at least two characters in your novel.
10. Choose one character from the novel. Imagine that a terrible storm is heading to the place where this character lives. As the character, decide what you are going to take with you and what you are going to leave behind.

CATEGORY C: THE SETTING: do _____ of the following activities:

1. Make a map of the area in which your novel takes place.
2. Tell how the setting of the novel (where it happens) is like or unlike where you live.
3. Explain why you would or would not like to take your vacation where this story takes place.
4. Explain why you would or would not like to live where this story takes place.
5. If your story takes place in another time period, explain why you would or would not like to live at this time.
6. Imagine that you are an interior decorator. How would you decorate the main character's bedroom and why?

CATEGORY D: DRAMA/MEDIA: do _____ of the following activities:

1. Imagine that you are an advertising agent hired to promote the movie made from this book. Write the script for a 20-second TV commercial to encourage people to go see the movie.
2. Find the most interesting or exciting moment in the novel. Write a short script for television for this scene. Choose a part with lots of dialogue.
3. Imagine that you are a famous actor/actress and you have been asked to be one of the characters from the book in the up-coming movie version. Explain why you would like to play this character.
4. Choose one page of your novel in which something interesting happens. In your best voice, read this page to the class. Sign up for this on the class calendar.

CATEGORY E: VALUES: do _____ of the following activities:

1. Imagine that you are a psychiatrist. A character in your novel has come to you for advice about a problem. Explain what the problem is and what you think the character should do about it.
2. If the book has a villain ("bad guy"), tell how this person's life turned out. Did he/she get what he/she deserved? Why or why not?
3. Did the main character change in an important way by the end of the novel? Explain how and why.
4. Did the novel change your way of thinking? If so, how?
5. What problems did the main characters face in your novel and how did they solve them?
6. What message about life did you get from this book? Write to the author of the novel and explain what you learned.

CATEGORY F: THE FUTURE AND THE PAST: do _____ of the following activities:

1. What sign of the zodiac do you think the main character was born under? Write a "daily horoscope" description for the character.
2. Describe what you think will happen to the main character five years after the book has ended.
3. What do you think happened in the life of the main character before the novel began? Fill in some missing information.
4. If your character is from the past, how would he/she act if the story took place today?
5. Imagine that it is the future, and a character in the novel has died. Write an epitaph for the gravestone of this character.

Appendix 2.1.11 (Continued)

CATEGORY G: CREATIVE WRITING: do _____ of the following activities:

1. Write a different ending for your book.
2. Write a seven-day diary for the main character at some important point in the story. Put a date on each new entry.
3. Write an obituary (death notice) for a character in the book if one has died.
4. Write any kind of poem about your book.
5. Write a letter to a friend explaining why you want him/her to read this book.
6. Imagine that you are a newspaper reporter. Choose an exciting event from your novel and write a short newspaper story about it.

CATEGORY H: VOCABULARY: do _____ of the following activities:

1. List twenty (20) interesting words from your book and give their meanings. Do this like a mini-dictionary, or glossary.
2. Make up a crossword puzzle, a word search, or a word scramble using 20 interesting words from your book.

CATEGORY I: ARTWORK: do _____ of the following activities:

1. Make up a 4-frame cartoon strip from any scene in your novel.
2. Design a better cover for your novel than the one it has.
3. Make a "Wanted" poster for the villain in your book.
4. Draw a portrait of one of the characters in your novel.
5. Using old magazines, do a collage (cut-up photo collection) based on your novel.
6. From magazines, find pictures of people who look like the way you picture the characters in your novel. Glue each picture to a piece of paper and label each photo with the name of the character.
7. Make up a poster which will "sell" your book to other readers.

Appendix 2.1.12

PLOT PROFILE – SUSPENSE GRAPH

Degree of Interest and Excitement

Heart-stopping										
Nail-biting										
Can't stop now										
Got my attention										
Some										
A bit										
Not much										
None										

Events of the Plot →

1	2	3	4	5	6	7	8	9	10

Appendix 2.1.13

THE IDEA GENERATING MACHINE

INPUT	THE MACHINE	OUTPUT
- Idea which feeds the Machine	- How many ideas does this big idea connect?	- New Big Ideas How can I use these big ideas?

Appendix 2.2.1

Checklist of Reading Strategies

Rarely	Sometimes	Usually	Always	
				Before Reading
				• Uses titles, illustrations, captions, graphics, etc. to predict
				• Predicts using background knowledge
				• Begins reading task without prompting
				During Reading
				• Uses a strategy to make meaning when text doesn't make sense
				• Reads to confirm own predictions about text
				• Self-questions while reading
				• Self-corrects/rereads when meaning is lost
				• Make inferences (aloud, or as notes in margin or to self in Reader's Notebook)
				• Makes connections to own experiences and other texts/media
				• Uses structure of text (text features) to locate information and ideas
				• Adjusts reading mode: when text is difficult, student may sub-vocalize
				• Adjusts reading rate: will slow down or increase reading rate to match comprehension
				• Uses resources to improve comprehension: dictionaries, thesauri, peers, teacher
				• Identifies troublesome concepts, language or vocabulary, and seeks information or clarification
				• Uses a variety of strategies to locate specific information
				After Reading
				• Uses prior knowledge and research skills to extend knowledge from reading
				• Answers questions from the text using literal knowledge
				• Answers questions requiring inferences
				• Answers questions requiring interpretation
				• Answers questions requiring critical analysis
				• Restates the key points
				• States main idea or theme
				• Substantiates opinions and conclusions with specific references
				• Identifies features of the text and aspects of genre
				• Goes beyond the text to make connections to own experiences and other texts/media

Appendix 2.2.2

Reading Conference Record

QUESTIONS	OBSERVATIONS
Do you consider yourself to be a reader? Why or why not?	Attitudes toward reading:
Do you like reading? Why or why not?	
Tell me something about an interesting book you read, or one you especially remember.	Ability to retell; elements of story:
How do you read best? (reading aloud; listening to others and following; silently; walking while reading; listening to music etc. while reading)	Preferred reading style/mode:
Once you have selected a book, what do you do before you start reading?	Comprehension strategies:
If you don't know a word while you're reading, what do you do?	
What do you do when you stop understanding what you're reading?	

Appendix 2.2.3

Rubric for an Expository Paragraph

CRITERIA	LEVEL 1 (50-59%)	LEVEL 2 (60-69%)
Knowledge/Understanding - uses the literary form that supports writer's purpose and audience - understands the elements of the literary form (topic sentence, supporting details and concluding sentence)	- shows limited understanding of the literary form: needs prompting to develop a topic sentence with the subsequent details and concluding sentence	- shows some understanding of literary form: has developed a topic sentence, supporting details and concluding sentence with some effectiveness
Thinking/Inquiry - selects appropriate organizational plans or graphic organizers to structure written work - makes decisions as to relevance and sufficiency of ideas	- makes limited use of a plan or outline to structure the paragraph - develops paragraph insufficiently; may be missing key components and may contain extraneous detail	- uses an outline or plan with some effectiveness to help structure the paragraph - develops paragraph somewhat sufficiently; all key components are present and most details are relevant
Communication - uses appropriate level of language and point of view to suit purpose and audience	- has a limited sense of audience - has a limited sense of purpose of the writing; lack of focus - employs a level of language which may be inadequate or inappropriate	- has some sense of audience, inconsistently maintained - has some sense of purpose of the writing - employs a level of language which may be inconsistent
Application - uses strategies to revise written work- use strategies to correct errors in grammar, spelling and punctuation - uses a variety of sentence types - uses consistent verb tense	- uses few strategies to revise writing; reluctant to revise - uses few strategies to correct errors in language conventions - has little variety in sentence types - has inconsistent verb tense	- uses some strategies to revise writing; willing to revise - uses some strategies to correct errors in language conventions - has some variety in sentence types - uses verb tense somewhat consistently

Rubric for an Expository Paragraph (Continued)

CRITERIA	LEVEL 3 (70-79%)	LEVEL 4 (80—100%)
Knowledge/Understanding - uses the literary form that supports writer's purpose and audience - understands the elements of literary forms	- shows considerable understanding of literary form: has a clear topic sentence with supporting details and a relevant concluding sentence	- shows solid understanding of literary form: has a well-crafted and interesting topic sentence with relevant supporting details and transition to a coherent concluding sentence
Thinking/Inquiry - selects appropriate organizational plan to structure written work - makes decisions as to relevance and sufficiency of ideas	- uses an outline or plan to clearly structure the paragraph - develops paragraph sufficiently; all components are included and details are relevant	- uses an outline or plan to effectively structure the paragraph - develops paragraph well with all components included; details are relevant and demonstrate clarity of thought
Communication - uses appropriate level of language and point of view to suit purpose and audience	- maintains adequately the sense of audience - maintains purpose consistently - uses an appropriate level of language consistently	- consistently maintains the sense of audience - demonstrates a clear purpose - uses an appropriate and effective level of language
Application - uses strategies to revise written work- use strategies to correct errors in grammar, spelling and punctuation - uses a variety of sentence types - uses consistent verb tense	- uses strategies adequately revise writing; willing to revise - uses strategies to correct most errors in language conventions - has some variety in sentence types - uses verb tense consistently most of the time	- uses strategies to effectively revise writing; - uses strategies to correct almost all errors in language conventions - uses a variety of sentence types - uses consistent verb tense

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Appendix 2.2.4

Rubric for an Letter of Opinion

CRITERIA	LEVEL 1 (50-59%)	LEVEL 2 (60-69%)
Knowledge/Understanding - uses the literary form that supports writer's purpose and audience - understands the elements of the literary form (topic sentence, supporting details and concluding sentence)	- shows limited understanding of the form and structure of the letter: inside address, date, salutations, body, conclusion, complimentary closing.	- shows some understanding of the form and structure of the letter: inside address, date, salutations, body, conclusion, complimentary closing.
Thinking/Inquiry - selects appropriate organizational plans or graphic organizers to structure written work - makes decisions as to relevance and sufficiency of ideas	- uses plan or outline in a limited way to structure the letter - insufficiently develops the decision/opinion, may be missing key components and may contain extraneous detail	- uses an outline or plan with some effectiveness to help structure the letter - somewhat sufficiently develops decision/opinion, key components are present and most details are relevant
Communication - uses the appropriate level of language and point of view to suit purpose and audience	- shows a limited sense of audience - shows a limited sense of purpose of the writing; lack of focus - employs a level of language which may be inadequate or inappropriate	- shows some sense of audience, inconsistently maintained - shows some sense of purpose of the writing - employs a level of language which may be inconsistent
Application - uses strategies to revise written work- use strategies to correct errors in grammar, spelling and punctuation - uses a variety of sentence types - uses consistent verb tense	- uses few strategies to revise writing; reluctant to revise - uses few strategies to correct errors in language conventions - has little variety in sentence types - uses inconsistent verb tense	- uses some strategies to revise writing; willing to revise - uses some strategies to correct errors in language conventions - some variety in sentence types - uses somewhat consistent verb tense

Rubric for a Letter of Opinion (Continued)

CRITERIA	LEVEL 3 (70-79%)	LEVEL 4 (80-100%)
Knowledge/Understanding - uses the literary form that supports writer's purpose and audience - understands the elements of literary forms	- shows considerable understanding of the form and structure of the letter: inside address, date, salutations, body, conclusion, complimentary closing.	- shows solid understanding of the form and structure of the letter: inside address, date, salutations, body, conclusion, complimentary closing.
Thinking/Inquiry - selects appropriate organizational plan to structure written work - makes decisions as to relevance and sufficiency of ideas	- uses an outline or plan to clearly structure the letter - sufficiently develops decision/opinion, all components are effectively included and details are relevant	- uses an outline or plan to effectively structure the letter - decision/opinion is well - develops paragraph well, with all components included; details are relevant and demonstrate clarity of thought
Communication - uses an appropriate level of language and point of view to suit purpose and audience	- maintains adequately the sense of audience - maintains purpose consistently - uses an appropriate level of language consistently	- consistently maintains the sense of audience - demonstrates a clear purpose - uses an appropriate and effective level of language
Application - uses strategies to revise written work- use strategies to correct errors in grammar, spelling and punctuation - uses a variety of sentence types - uses consistent verb tense	- uses strategies adequately revise writing; willing to revise - uses strategies to correct most errors in language conventions - has some variety in sentence types - uses consistatn verb tense most of the time	- uses strategies to effectively revise writing - uses strategies to correct almost all errors in language conventions - uses a variety of sentence types - uses consistent verb tense

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Unit 3: Journey and Discovery

Time: 30 hours

Unit Description

In this unit, students read, write, and view a variety of literary, informational, and media texts (including novels, magazine feature articles and video biography) which illustrate the journeys undertaken by real and fictional people and the discoveries that they make about the world, others, and themselves. Students use a variety of reading strategies before, during, and after reading to understand and critically examine the paths people choose, what they discover, and how they change as a result of the journey. They identify some common elements of these stories (e.g., plot patterns, characters, settings, conflicts, themes, issues) and use a variety of visual organizers to record, and relate information and ideas. Students will use their knowledge of text forms, reading strategies, and writing to produce an informational form of text (e.g., report, magazine article, summary) and a narrative/literary form (e.g., description, story, script, autobiography) that represents their own journeys in life. They apply consistent point of view and verb tense and use correct and appropriate language. Students use oral speaking skills to share their writing with others.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations

LRV.01 - select, read and demonstrate an understanding of a variety of relevant literary and informational texts to locate and explain information, ideas and issues;
LRV.02 - demonstrate understanding of key literary and informational text forms, including novels, poems, magazine feature articles and editorials;
WRV.01 - use a variety of print and electronic sources to gather information, generate, and develop ideas for personal, social, and school-related purposes;
WRV.02 - identify, select and use the literary and informational forms that support the writer's purpose and audience;
WRV.03 - use a variety of organizational structures and patterns to produce writing;
WRV.04 - revise written work collaboratively and independently, with a focus on clarity, completeness, and accuracy of information;
WRV.05 - use strategies for editing and proof reading with an emphasis on the grammar, usage, spelling and punctuation conventions of standard Canadian English, as appropriate;
LAV.01 - use knowledge of language conventions and vocabulary to write and speak correctly and appropriately, in formal and informal situations;
MEV.01 - describe and analyse the media forms, intended audiences, and production practices of key media works.

Specific Expectations

Literature Studies and Reading

LR1.01 - use a variety of strategies to record and organize information they have located in a variety of different texts (e.g., compare/contrast charts, cause/effect graphs, timelines);
LR1.02 - set personal goals for reading (e.g., to improve speed and comprehension, to increase time on task, to read a new genre);
LR1.03 - read texts for a variety of purposes, including - extending knowledge of different genres; reading for personal purposes; gaining information for writing and discussion (e.g., to gather and share information on future careers);
LR1.04 - identify and explain information, ideas and issues in texts (e.g., issues of social justice in popular songs or articles);

LR1.05 - select and apply the appropriate strategy from a growing repertoire of reading strategies to deepen understanding of particular texts (e.g., set a purpose for reading; adjust reading style [skimming or scanning]; self-question while reading);
LR1.07 - demonstrate understanding of text by - citing explicit information; making inferences; using evidence from a text to support judgements and conclusions, interpreting charts and diagrams;
LR1.08 - respond to texts they have read, comparing their own ideas, values and opinions to others' (e.g., Reader's Notebooks, used as the basis for reflection and small-group sharing);
LR1.09 - explain how their personal values and beliefs influence the way they understand and interpret texts;
LR2.01 - describe the common elements of key literary text forms, including novels, short stories and plays (e.g., setting, conflict, characters, plot, theme) and compare some key differences (e.g., one plot in short stories, but subplots in novels and longer plays; limited setting and characters in short stories);
LR2.02 - compare and contrast the elements of key informational text forms, including newspaper articles, magazine feature articles and editorials (e.g., newspaper articles state facts, while editorials support opinions);
LR3.01 - identify and describe how and why authors choose to use language and words differently in literary and informational texts (e.g., short sentences create clarity in informational texts; powerful verbs create action and suspense in a story);
LR3.02 - identify stylistic devices such as simile, metaphor, personification and foreshadowing and describe effects on the audience (e.g., foreshadowing heightens suspense).

Writing

WR1.03 - record information from print and electronic sources in a variety of ways (e.g., information in visual/graphic organizers; impressions/reflections in personal journals; photos, illustrations, sound clips in visual/oral journals);
WR1.04 - categorize and classify information (e.g., use of headings and subheadings, compare/contrast charts, visual organizers);
WR1.05 - examine information and ideas, making decisions as to whether the information is relevant and sufficient to develop the topic;
WR2.01 - select and use the appropriate forms of writing to suit their purpose and audience;
WR2.03 - select and use the appropriate point of view to suit their purpose and audience (e.g., first person in a letter to the editor; second person for instructions to a new user of pagers; third person in a biography);
WR2.04 - use the appropriate level of language to suit the purpose and audience (e.g., simple words and sentences in a children's story; contemporary colloquial language in a persuasive argument for peers);
WR3.03 - use key words in questions to organize information and ideas in homework answers, using quotations (direct and indirect) to support opinions and judgements;
WR3.04 - structure expository paragraphs with a clear topic sentence, supporting sentences, and concluding sentence;
WR3.05 - use an outline to organize ideas in the body of a report (e.g., group ideas by means of headings to show cause/effect, order of importance, chronological order);
WR3.06 - structure the report to demonstrate clear divisions between introduction, body and conclusion;
WR4.01 - use a variety of strategies to revise written work (e.g., read the work aloud to self or another; select from a list of transition words and phrases to link ideas; use a checklist to examine the content for clarity, completeness, consistent tense and point of view);
WR4.02 - confer with teacher, peers, and mentors and use feedback to produce writing, which is complete, organized and clear;
WR5.02 - produce, format, and publish written work using the appropriate technology to share writing with intended audiences;

WR5.04G1 - identify parts of speech, including nouns, verbs, adjectives, adverbs, pronouns, prepositions and conjunctions, to enable them to correct errors in their own writing;
WR5.04P1 - use punctuation correctly in their writing, including the period, question mark, exclamation mark, comma, colon, quotation marks.

Language
LA1.01 - use a range of strategies to extend vocabulary, including word-building strategies (e.g., building on root words using suffixes and prefixes) and use of a thesaurus (print or electronic);
LA1.02 - use Reader's Notebooks to note, record, and define interesting words from personal reading, class reading and texts read aloud;
LA2.03 - demonstrate appropriate listening behaviours in large groups (e.g., not talking, looking at speaker as appropriate, note-taking);
LA2.04 - demonstrate appropriate oral skills in large groups (e.g., following classroom rules for speaking in turn; framing answers in complete sentences when appropriate; asking questions to seek clarification; disagreeing with others in an agreeable way);
LA2.05 - use techniques of effective oral communication (e.g., rehearse from written notes prior to presentation; speak clearly, in complete sentences, with an audible voice; identify topic and purpose for speaking; maintain eye contact with audience) to make short presentations to the class or small groups, as appropriate to their confidence.

Media Studies
ME1.02 - describe the key elements of a variety of media forms (e.g., daytime dramas; action-adventure movies; radio broadcasts; magazine ads);
ME1.04 - explain possible ways that media works influence audience behaviour (e.g., how the portrayals of teenage girls in fashion magazines may influence what they buy; the effects of music videos on teenagers' perceptions of social justice);
ME1.05 - describe the relationship between key media works and production practices (e.g., examine ads for video games from different media to determine the intended audience and the techniques employed to appeal to that audience).

Activity Titles (Time + Sequence)

Activity 1	Introduction to Journey and Discovery	150 minutes
Activity 2	Introduction to the Journey Novel	225 minutes
Activity 3	The Novel (continued) and Informational Text Forms	1000 minutes
Activity 4	Author's Choice: an Informational Piece and a Narrative Piece	300 minutes

Planning Notes for the Unit

- Throughout the unit, students reflect about and write about their own personal journeys in a variety of ways. The "Life Map" metaphor helps students to envision their life journeys, goals, and future destinations. To complement this, students do a variety of writing in the writing folder/portfolio and responses in the Reader's Notebook to explore and reflect upon such topics as Who Am I? What are my strengths? What's my learning style? What would I like to do/be in life? What skills do I need to be successful in my career/job? How am I going to get to where I want to go?
- When teaching the conventions of language, use a contextualized, interactive process (see Unit 1, Activity 1, Lesson 3 – the Adjective)

Prior Learning Required: see Activities

Resources

Evan Hunter, "On The Sidewalk, Bleeding" (short story) in *Transitions: Fiction, Poetry and Non-fiction*. Douglas Hilker et al. Toronto: Harcourt-Brace & Company, 1995.

Evan Hunter, "On The Sidewalk, Bleeding" (short story) in *Crossroads 9*. Dom Saliani and Nova Morine. Toronto: Gage Educational Publishing, 1999.

Grace Paley, "A Man Told Me the Story of His Life" (short fiction) in *Literature and Media 10*., Neil Andersen et al. Scarborough, ON: Nelson Thomson Learning, 2000.

"The Death of Balder" (Norse myth) in *Literature and Media 10*., Neil Andersen et al. Scarborough, ON: Nelson Thomson Learning, 2000.

Langston Hughes, "Dreams" (poem) – Unit 3 in *Sightlines 10*. Mary Crane, Barbara Fullerton and Amanda Joseph. Toronto: Prentice-Hall Canada, 2000.

Brian Bergman, "Tom Jackson" (profile) in *Crossroads 10*. Richard Davies, Glen Kirkland, and Jeff Siamon. Toronto: Gage Educational Publishing Co., 2000.

Stuart McLean, "The Adventurous Life of John Goddard" (profile) in *Crossroads 10*. Richard Davies, Glen Kirkland and Jeff Siamon. Toronto: Gage Educational Publishing Co., 2000.

Frank Horne, "To James" (poem) in *Crossroads 10*. Richard Davies, Glen Kirkland, and Jeff Siamon. Toronto: Gage Educational Publishing Co., 2000.

Kathy Cook, "Attacked by a Mountain Grizzly!" (magazine article) in *Crossroads 10*. Richard Davies, Glen Kirkland and Jeff Siamon. Toronto: Gage Educational Publishing Co., 2000.

Leah Eskin, "Teens Make Their Own Peace" (article) in *On Common Ground*. Jerry George et al. Don Mills: Oxford University Press, 1994.

Lucille Fletcher, "The Hitchhiker" (radio play) in *Literature and Media 9*. Anthony Luengo, Editorial Consultant. Scarborough: ITP Nelson, 1999.

W.D. Valgardson, "Bus Stop" (short, short story) in *Crossroads 9*. Dom Saliani and Nova Morine. Toronto: Gage Educational Publishing, 1999.

Thomas Potts, "Undersea Science" (magazine article) in *Crossroads 9*. Dom Saliani and Nova Morine. Toronto: Gage Educational Publishing, 1999.

Henry Rowe Schoolcraft, "The White Stone Canoe" (folk tale/story) in *Crossroads 9*. Dom Saliani and Nova Morine. Toronto: Gage Educational Publishing, 1999.

Henry Gilford and O. Henry, "The Last Leaf" (script) in *Crossroads 9*. Dom Saliani and Nova Morine. Toronto: Gage Educational Publishing, 1999.

"Summer Job Finder", *Watch* Magazine, May 2000. (Appendix 3.1.)

"Peace by Peace", *Bang* Magazine, April 2000. (Appendix 1)

Novels

Bell, William. *Crabbe*. Toronto: Stoddart Publishing Co. Ltd., 1995.

Holman, Felice. *Slake's Limbo*. New York: First Aladdin Paperback edition, 1986.

Matas, Carol. *Lisa*. Richmond Hill: Scholastic Canada Ltd., 1994

Mazer, Harry. *The Island Keeper*. New York: Bantam, Doubleday, Dell, 1981.

Mowatt, Farley. *Lost in the Barrens*. Toronto: McClelland and Stewart, 1983.)

Paulsen, Gary. *Dogsong*. New York: First Aladdin Paperback edition, 1995.

Paulsen, Gary. *Hatchet*. New York: First Aladdin Paperback edition, 1996.

Paulsen, Gary. *Voyage of the Frog*. New York: Bantam, Doubleday, Dell. 1989.

Spinelli, Jerry. *Maniac Magee*. New York: HarperCollins Publishers, 1990.

Smucker, Barbara. *Underground to Canada*. Toronto: Puffin Books, 1977.

Accommodations: see Activities

Assessment/Evaluation: see Activities

Activity 1: Introduction to Journey and Discovery

Time: 150 minutes

Description

In this activity, students explore the concept of journey and discovery by representing their own life journeys in a visual way. They discuss possibilities for self-discovery based on their own experiences as reflected on their Life Maps (or similar). They read/view two different accounts of a journey. From these narratives, students will describe the characters' physical and symbolic journeys, and reflect about the self-discoveries made by the characters.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations: LAV.02.

Specific Expectations: LR1.01, LR1.07, LR1.09, WR1.04, LA2.03, LA2.04.

Planning Notes

- Bring chart paper or transparencies for overhead projector to guide students through the production of their Life Maps and/or Positive/Negative Graphs.
- Be prepared to share events in your own life story to help illustrate your own life journey with students.
- Decide where and how students are to keep and add to their life maps/graphs for this unit (Writing folder? Reader's Notebook? Notebook?).

Prior Learning Required

- Experience responding in writing to literature and informational text

Teaching/Learning Strategies

1. Select a strategy, which enables students to chart their own personal journeys in life. You can use one or both of the following activities:
2. Positive/negative graph (from Seeking Diversity by Linda Rief)
   Directions to students:
   - List the major events of your life in chronological order. Make sure you note your age in years for each point.
   - Re-read your list. Place a "+" or "-" beside each event in your life to tell whether each one is "positive" or "negative" to you.

   The teacher models the following process on the board or overhead projector as the students listen and follow the instructions:
   - With a ruler, draw a horizontal line on your page.
   - Put your pencil on the left endpoint of the line you've drawn. Now, with a ruler, draw a vertical line up and down the page, perpendicular to the horizontal.
   - On top of the horizontal line put a title: "My Life Story In Years."
   - Divide the horizontal line evenly into 16 points. Starting with 0 at the left side where it touches the vertical line, label the line with numbers 0 to 16. Put the numbers below the line.

- At the top of the vertical line, put the title "Positive/Negative."
- Find where the two lines meet. Put a point there, and at the left of this point, label it "Neutral."
- Go to the top of the line. Create a point. Label it "Extremely Positive."
- Go to the bottom of the line. Create a point. Label it "Extremely Negative."
- Between "Extremely Positive" and "Neutral" place three more points. Label them, from "Neutral" up, as "A Bit Positive" "Positive" and "Very Positive."
- Do the same, from "Neutral" down, substituting the word "negative" in the phrases.
- Go back to your list of life events. Start with your earliest life event. Find the year on the horizontal axis. Then decide how positive or negative it was, and plot that life event on your graph. Your point will be directly above or below the "year" label on your horizontal axis, depending upon how positive or negative the event was.
- Do this for every point in your list.
- Connect all of the points with one continuous line.

Explain to the students that most people's graphs will go up and down with many peaks and valleys.

b) Facilitate the planning and design framework for a Life Map. Choose someone from the class to be the illustrator for the students as together you design the Life Map. You might use large sheets of paper, chart paper, or the chart board to represent visually the students' ideas about what a Life Map might look like. Use the opportunity to prompt them to make their instructions clear as you or the designated student who does the drawing.

In keeping with the concept of journey, a road map works well as a metaphor. (Unlike the Positive/Negative Graph, which extends no further than the present, the Life Map leads far into the future, with the distance presently travelled by the young person representing only a small percentage of the whole distance.) The Life Map might be visualized as a road with branching pathways, intersections and crossroads. It could include topographical features such as mountains and deserts, swamps, and forests to symbolize obstacles or characterize the qualities of that part of the journey.

Direct the students to create their own personal life maps, using the same framework the class has generated, or one of their own devising. They should label significant stages on the journey that they have already accomplished, and begin to identify significant goals for the future, locating these on their maps.

2. Word association/spider diagram/semantic web: students list everything they think of when they hear "journey," soliciting such words as adventure, discovery, knowledge, growth, danger, risk, quest, etc., using an appropriate visual organizer.
3. Use a compelling short story, short film, narrative poem, or short script with the class, which shows a physical journey (e.g., "The Wanderer" [poem]). Next, read a piece, which exemplifies a psychological or spiritual journey such as "On the Sidewalk Bleeding." Ask students: why we would reading this story in a unit called "Journey." Explain that journeys can be psychological/symbolic as well as physical. For both pieces, direct the students to describe the journey that the character takes. (Some students benefit from an outline to guide their note-making.) Discuss what the character learns about him/herself, human nature, or life in general.
4. Following the discussion, ask students to focus on one or two of the words they generated in the Word Association activity above. Using one or two of the words as prompts, students reflect in their Reader's Notebooks about the journey of the character, and similarities and differences to their own journeys in life.

Resources

"The White Stone Canoe" from *Crossroads 9*

"A Mortal Flower" from Language at Work

"On the Sidewalk, Bleeding" from *Crossroads 9*, Transitions or Elements of English 9

"The Wanderer" from The Last Place Sports Poems of Jeremy Bloom

Materials: Rulers, graph paper

Assessment/Evaluation Techniques

- Assessment Scale: Following and Instructions (Positive/Negative Graph) – Appendix 3.2.1
- Anecdotal: student writing behaviours – Reader's Notebook
- Checklist: contributing to large group discussion (Basic English OAIP, p, 85-86)

Accommodations

- Make up the Positive/Negative graph visual for students ahead of time, which they can fill in.
- If "On the Sidewalk, Bleeding" is used in this activity, read it aloud to the students as they follow along, or prepare a reading on audiotape so that students can be supported through the text.
- Give students an outline for notetaking from the story/poem/film.

Activity 2: Introduction to the Journey Novel

Time: 225 minutes

Description

In this activity, students are encouraged to further explore the concept of journey through their introduction to a journey novel. They engage in pre-reading activities, following the reading of the first chapter, and establish aspects of character, setting and conflict. They respond in Reader's Notebooks and share their thoughts with a partner. The teacher guides them through a reading of the second chapter, then, as a class, they create a visual to aid them in conceptualizing this character's journey.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations: LRV.02.

Specific Expectations: LR1.01, LR2.02, LR1.03, LR1.05, LR1.07, LR1.08, LR1.09, LR1.02, LR2.01, LR3.02, WR1.04, WR3.03, WR3.04, LA1.01.

Planning Notes

- Select an appropriate novel on the "journey" theme which most of the class is able to read independently.
- Create the novel study using the Teacher's Guidelines for Creating a Novel Study (Appendix 3.1.1) for the novel selected for the class.
- Consider what key visual to use with the class to illustrate the journey (i.e., what metaphor or analogy).

Prior Learning Required

Students will:

- have had experience using some key reading strategies to understand text;
- have had experience setting goals for reading;
- have read a novel for personal interest, reflecting in a Reader's Notebook, extending reading in personal and creative writing, sharing ideas with partner, small group and class;
- have used graphic/visual organizers to record and relate information in texts.

Teaching/Learning Strategies

1. As outlined in the Creating Novel Study Guide (Appendix 3.1.1), use some key pre-reading strategies with the novel before students begin reading. For example, have them should predict what the novel will be about, based on the title, illustrations, and information on the jacket cover.
2. Activate/establish prior knowledge that students need to understand key aspects of the novel (setting, specialized vocabulary, specialized knowledge, experiences, events). For example, preview vocabulary, and ask students to share their knowledge/experiences related to the topic.
3. Read the first chapter of the novel to the students as they follow along in the text.
4. Revisit the predictions made about the novel; discuss and adjust the predictions as appropriate.
5. Discuss with students the purposes of the beginning of a novel: to introduce characters, to hint at conflict, and to establish the setting. What does the beginning of this journey novel do? (e.g., gives the reason/motive for leaving home.) Students discuss this character's reason for leaving and relate it to their own experiences in their writing folders or Reader's Notebooks as appropriate.
6. Discuss aspects of character, conflict, and setting in the novel. Guide students as they begin to fill in Character and Plot Profiles (see Unit 2, Appendix 1).
7. Guide students through silent reading of the second chapter, setting focus questions for individual pages or paragraphs to help them build meaning independently (see Overview, Appendix B for a description of Guided Reading.)
8. As a class, create a key visual which represent this character's journey in the novel. It could be similar to the students' Life Maps, or might be quite different, depending upon the novel the class is reading. As the students read the novel, they make visual the character's journey, using visual signs and symbols to represent the decisions, the obstacles, or conflicts that the character meets along the way. There could be one large visual for the classroom, and/or individual "maps" that students keep and add to as they read the story. The students may also compare this key visual with their own Life Maps and reflect upon similarities and differences in their Writing Folders and Reader's Notebooks.
9. Introduce "metaphor" as an aspect of figurative language, and explain how both the students' Life Maps and the key visual they've created for the novel are metaphors that help the reader understand the novel and themselves. Illustrate how metaphors are like, and unlike, similes (i.e., "Life is like a road" [simile] as compared to "Life is a road" [metaphor].)
10. Set up a chart to compare the element of short stories to the elements of novels (characters, setting, plot, conflict, ending). Show a film of a Canadian short story (see Resources, Overview) and as they view, ask students to list everything that they know about the elements and structure of short stories: they have a beginning, middle and end; have a main character that the reader cares about; have few characters; usually happen in one setting; start with a conflict – something that destabilizes the character; things happen; the character has to make a choice; character changes as a result of the choice; end comes very quickly.

11. Ask students to explain how a novel is the same as and different from a short story. To provide a common experience, show a full-length movie (following copyright regulations). As in the movie, novels allow for more characters, greater character development, a wider range of settings, longer time periods with the possibility of flashbacks, have a main plot and subplots, and have more conflicts which take longer to resolve. Together with the class, reflect these differences in the chart.
    - Use the elements of the chart categories to create a Fan Bookmark.
    - Take a piece of blank paper, hold it horizontally, and fold it like an accordion into four folds for a total of eight sections (front and back).
    - On the opening fold, put the title of the book and the author, and the student's name. The student may personalize this section with drawings, doodles, illustrations, and symbols which arise from the reading.
    - Open the fold to the next two sections, and title these "Character(s.)" Subsequent sections should be titled "Setting," "Conflict," "Vocabulary (Interesting Words)," "Interesting Quotations," and "Themes/Truths about Life."
    - With the students, note on the bookmarks the key facts and information from the novel's first two chapters.
    - As students continue to read, they briefly note key ideas and understandings.
12. Hand out the novel study to each student. Set with students the goals for reading everyday. Students note these on their calendars or agendas.
13. Students work individually on the chapter work for the next three chapters/sections of the novel (see Appendix 3.1.1: Guidelines for creating a Novel Study). Students keep a reading log to track how they've progressed toward their daily reading goals. Teachers assess students' reading comprehension by: assessing answers to novel questions, observing the students' reading behaviours, and conducting reading interviews.

Resources

Bell, William. *Crabbe*. Toronto: Stoddart Publishing Co. Ltd., 1995.

Holman, Felice. *Slake's Limbo*. New York: First Aladdin Paperback edition, 1986.

Matas, Carol. *Lisa*. Richmond Hill: Scholastic Canada Ltd., 1994.

Mazer, Harry. *The Island Keeper*. New York: Bantam, Doubleday, Dell, 1981.

Mowatt, Farley. *Lost in the Barrens*. Toronto: McClelland and Stewart, 1983.)

Paulsen, Gary. *Dogsong* New York: First Aladdin Paperback edition, 1995.

Paulsen, Gary. *Hatche*t. New York: First Aladdin Paperback edition, 1996.

Paulsen, Gary. *Voyage of the Frog*. New York: Bantam, Doubleday, Dell. 1989.

Spinelli, Jerry. *Maniac Magee*. New York: HarperCollins Publishers, 1990.

Smucker, Barbara. *Underground to Canada*. Toronto: Puffin Books, 1977.

Materials: blank sheets of paper for students to create the fan bookmark

Assessment/Evaluation Techniques

- Assessment Scale: Following Oral Instructions (Fan Bookmark) Appendix 3.2.1
- Reading Conference Record (Unit 2, Appendix 2.2.2)
- Profile of Reading Behaviours (Unit 1, Appendix 1.2.1)

Accommodations

- Provide novels at different reading levels on the same theme (see Resource List) to accommodate students' different reading abilities. Group students according to reading levels, but enable groups to share and compare novel characters, plots, conflict, and themes.
- Modify or adjust the number of questions and activities and their levels of difficulty to meet students' needs.
- Provide audiotape readings of the novel so that students can listen and follow along in the text.

Activity 3: Novel Study (continued) and Informational Text Forms

Time: 1000 minutes

Description

In this activity, students continue their study of the novel, with the added dimension of being involved in formal group activities as outlined in the Guidelines for Creating a Novel Study, Appendix 3.1.1. Concurrent to the novel study is the introduction of new informational text forms: summaries, magazine articles, and reports. Students read these texts in a variety of ways, and learn and compare the features. They demonstrate their understanding of the text forms by producing drafts of each form to be included in their writing folders/portfolios. The focus of the writing is future endeavors in school, in daily life, and in the world of work. In particular, students use research strategies and knowledge of the report form to produce a report on some aspect of their envisioned future.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Media

Overall Expectations: LRV.01, LRV.02, WRV.01, WRV.03, MEV.01.

Specific Expectations: LR1.04, LR1.05, LR2.02, LR3.01, WR1.03, WR1.04, WR1.05, WR2.04, WR3.04, WR3.05, WR3.06, ME1.02, ME1.05, ME2.01.

Planning Notes

- In every lesson, the teacher balances student work on the novel study with lessons and work with specific informational text forms. The teacher may choose to direct study of the novel and informational text forms on alternate days, or may choose to devote a part of each class to the novel and the informational text study, or use a combination of both approaches.
- After observation of students as they read the first chapters of the novel, reassess the novel's readability for individual students and make accommodations as suggested above.

Teaching/Learning Strategies

1. Establish novel study groups/literature circles and the role of each member, which rotates everyday.
2. Introduce the summary. Explain that a summary works for almost any size of text. Demonstrate this for students (by modelling on overhead) beginning with the idea that phrases can be reduced to one word: sentences can be reduced to phrases; paragraphs that can be reduced to one sentence; larger bodies of text can be reduced to one paragraph. At each of these steps, students are given practice passages to summarize. The test for whether something can be left out is to ask the question: if you took this out, would it affect the meaning or result? (Appendix 3.1.3: Summary Paragraph Exercises, and Summary Chart).
3. Choose an appropriate set of phrases, sentences, and paragraphs from the novel for students to summarize to build skills in summarizing a literary text.

4. Introduce the informational text form the magazine article by obtaining a set of magazines for teenagers that are supplied free of charge to schools (e.g., *Teen Generation*, *Bang*, *Watch*, *Now*, What, etc.) Students examine the magazine as a media form to consider the purpose and audience for the magazine, and reasons to for their opinions. As a class or in groups, students make a list of the topics of the articles, and the different kinds of articles in the magazine (i.e., issues articles, consumer articles)
5. Focus on a short article that has to do with personal journeys in life, such as goal-setting, personal development, an interesting career or profession. (e.g., "Summer Job Finder", *Watch* Magazine, May 2000, Appendix 3.1.4; "Peace by Peace", *Bang* Magazine, April 2000) Teach a mini-lesson on skimming for the main idea, and direct students to read the article. As a class, identify the key features and structure of the article. Look carefully at: how it begins and ends; the title, purpose, and the audience; how the language suits the audience and purpose. Students record the features and structure of the magazine article in their notebooks.
6. Students practise summarizing informational text by creating a summary of the article or a section of it, as appropriate.
7. Brainstorm topics for writing a magazine article. The context could be the issues raised in the novel. The class identifies a topic for a magazine article and brainstorms/maps/webs ideas for it. The class shares the writing of the article while the teacher writes the ideas on the board or chart paper.
8. Students choose their topics for an article from the brainstormed list. They use pre-writing strategies to generate ideas for the article (teacher assesses this stage of writing process.) Students identify the type of magazine they are writing for·(audience). Using their knowledge of the features and structure, students create an outline of a magazine article. Students use their prior knowledge and past experiences to fill in the details in the outline in point form. Students then turn their points into sentences to create a first draft. Apply revision strategies focussing on: Do I have enough information? What isn't relevant that I can delete? Have I been clear? Is the language appropriate to my audience? (assess their application of knowledge/understanding of the form). They keep the draft in their writing folder/portfolios.
9. Give the students a compelling report to read on some topic of interest to them, such as an employment report on skills required for the workplace in the 21st century. Pose focus questions at key points of the text as students read, with the purpose of highlighting the features of the report form. Make note/ensure that students have made note of the role of research/facts/details that the author uses in the report. Discuss: Where would the author have found the information? Why did s/he include this information? What is the purpose of a report? Why is the information presented (structured) as it is? What role does language play in understanding it? Based on your goals for the future (see Life Map) what would you want to read a report about?
10. As a class, determine the organizational framework of a report. Students read another report on a topic of their own choosing, related to their future goals. They compare its organization/structure to the framework they have created together. Reinforce through questioning other key aspects of the report as above, especially the purpose, audience and research sources.
11. Students generate topics for possible reports they might write with respect to their future careers or higher education. They choose one topic to research and write about.
12. Students write their report using the class model and by following a step-by-step process provided by the teacher, which breaks down the task into smaller, manageable parts:
    - locate and select some key, appropriate resources (electronic or print)
    - use features of texts to locate and record information: use note-taking strategies (teach this explicitly) or visual/graphic organizers

- examine information: Is it sufficient? Is it relevant? (Take some time to talk about the trustworthiness of information on the Internet)
- organize information in headings/subheadings
- create a draft

Resources

Novel for study (see Resources, Activity 2)

Thomas Potts, "Undersea Science" (magazine article) in *Crossroads 9*. Dom Saliani and Nova Morine. Toronto: Gage Educational Publishing, 1999.

"How Consumer Articles are Organized" in *Reading and Writing for Success*. Lynn Archer, Cathy Costello and Debbie Harvey. Toronto: Harcourt Canada.

"Summer Job Finder", *Watch* Magazine, May 2000., Appendix 3.1.4

Articles about life journeys or overcoming adversity to be selected from People Magazine, Arts and Entertainment magazines, sports magazines, *What's On, Scholastic Scope Magazine*, *Watch* , *Bang*, *Teen Generation*

http: //www.publicfigure.com/PublicFigure/news/homepage.htm– news and video clips about public figures from the realms of entertainment, sports, politics, crime, the world, business, science and religion.

http: //www.holmesglen.vic.edu.au/library/researchskills/research_skills_introduction2.htm– an interactive website to help students conduct research.

http: //www.youth.gc.ca : Youth Link (Canada's Youth Employment Strategy

Assessment/Evaluation Techniques

- Evaluate: group skills with respect to novel work and answers to literary questions
- Assess: the variety of writing in the writing folder/portfolio (tracking chart, daily writing record)
- Student self-monitoring of pieces in writing folder and novel work (class-created checklists)
- Assess students' ability to generate ideas for writing (Writing Rubric, Overview Appendix D)
- Assess reading strategies for recording information, ability to select relevant resources (electronic and print), anecdotal notes on strengths and weaknesses
- Summative evaluation of the novel: a combination of a test, a one-page summary, creative extension to the novel (epilogue, interview with the main character illustrating his/her changes/discoveries as determined by the teacher)

Accommodations

- Provide a variety of ways for text to be read (See Types of Reading, Unit 2, Appendix 2.1.8)
- Assign students to read in pairs and share understanding.
- Provide students with organizational frameworks for recording information from sources.
- Group students according to ability; spend more time giving explicit instructions to with students who need more help.

Activity 4: Author's Choice: an Informational Piece and a Narrative Piece

Time: 300 minutes

Description

From their writing folder, students choose two pieces of writing (one informational and one literary) and take it through the writing process to a polished copy. Students choose to write for a specific audience, and share one piece with the intended audience (younger or older peers, teacher, guidance counsellor, parent).

Strand(s) and Expectations

Strand(s): Literature and Reading, Writing and Language

Overall Expectations: WRV.02, WRV.03, WRV.04, WRV.05, LAV.01.

Specific Expectations: WR2.01, WR2.03, WR4.01, WR4.02, WR5.02, WR5.04G1, WR5.04P1, LA2.05.

Planning Notes

- Prior to the culminating demonstration, provide time for students to finish the novel study.
- The writing folder/portfolio must be part of the student's on going learning, and show evidence of different types of writing. Prior to this activity, discuss with individuals or small groups of students how to categorize their writing as informational or literary.
- If the audience for sharing of the piece is a teacher or peers in other classes or schools, make arrangements for the presentation of the writing.
- Book library/computer lab to enable students to use the technology for their editing and to produce the polished copy.
- Provide resources to enable students to edit their spelling, grammar, usage, and punctuation.

Prior Learning

- Use of a writing portfolio
- Knowledge of the writing process
- Research skills
- Presentation skills

Teaching Learning Strategies

1. Students select from their writing folder/portfolio an informational form from a variety of pieces they have already produced in draft form, from this Unit and the previous ones (report, review, magazine article, summary).
2. Students also select a narrative/literary form from the variety of pieces they have written in the previous units and the creative writing activities from the two novel studies. Encourage them to choose a selection which represents a part of a life journey, either their own, or a character's.
3. They use their knowledge of text forms and the writing process to produce two quality pieces of writing.
4. They apply consistent point of view and verb tense and use correct and appropriate language.
5. Students practise their oral communication skills to share their writing with others (the class, the teacher-adviser, small groups, younger or older peers, parents)

Resources

- students previously-produced informational and literary drafts in the Writing Folder/Portfolio
- computers for word processing
- dictionary and thesaurus
- library resources, to enable them to add ideas and information during the revision stage
- a calendar, to note presentation schedule

Accommodations

- Modify the expectations of the degree to which individual students are able to to edit and revise their drafts independently (e.g., place the student with a teaching assistant, enlist the aid of a Resource teacher, arrange for the help of an older peer)
- Modify the venue for student presentations to accommodate a variety of levels of confidence: a student may read the writing to the teacher privately, to a small group, or on audiotape.

Assessment/Evaluation and Techniques

- Evaluate the polished piece using the Rubric for Narrative Writing (Appendix 3.2.2) and the Rubric for Expository Paragraphs (Unit 2, Appendix 2.2.3)
- Evaluate the presentation (*Speaking Skills*, Basic English OAIP, p. 67-68)
- Assessment of Initiative, Work Habits, and Organization in the Learning Skills Assessment (Overview, Appendix G)

Appendix 3.1.1

Teacher's Guidelines for Creating a Novel Study Unit

Before Reading the Novel

1. Always establish/activate prior knowledge with the class as necessary for them to understand key aspects of the story.
2. Always engage students in prediction with respect to the title, book cover, illustrations.
3. Engage the students by reading the first chapter to them while they follow along in the text.
4. Discuss key understandings about character, setting, and conflict from the first chapter.
5. Introduce key visual organizers from the unit (such as Character Profile, Compare/Contrast Chart, Journey Map) and with the students, note important information, facts, and details from the first chapter.
6. Explain to students that from now on, they will be reading at their own pace, but will be discussing key issues in groups as directed by their Novel Study Unit.

Design Principles for A Novel Study Unit

To help students feel confident about reading the novel, create a novel study unit in which the **work is clearly defined chapter by chapter**. This breaks down the task into manageable units of meaning for the students.

It is recommended that the teacher **give all students the complete novel study unit at the outset**, and so that students know what is expected of them. This produces an atmosphere of much-needed predictability for students, and gives them a sense of control over their own learning. Such an approach is much more likely to result in success than the practice of handing out new questions and activities to the students every day. Furthermore, this practice enables the teacher to be a facilitator, observer and assessor while the students take responsibility for managing their own time.

Typically, **students' reading rates will vary widely**. This is another reason why students should have the entire novel study unit at the outset of their study, because it accommodates the very different rates at which the students read.

For the first few days, **observe the students as they read to determine how they should best be grouped for novel discussion**. So that students in each group have read the same chapters, group the students according to the speed at which they are progressing through the novel (e.g., group the faster readers together so that they all have read the same chapters to facilitate the discussion.).

Novel Study Components

A. Questions

For each chapter, ask questions at different levels of comprehension.

1. Questions that require literal knowledge, e.g., What did *x* do? Where? When? Describe *x*; Tell about…; sequence the events of the plot. Use graphic/visual organizers whenever appropriate.
   Note: Students should create a Journey Map for the character that parallels the framework of their own life maps.
2. Ask questions requiring students to make inferences, such as predict what *x* will do; because *x* does this, what does that say about her? Because the character uses these words, what sort of person is he? Use graphic/visual organizers whenever appropriate.
3. Ask questions that require students to evaluate, critically examine, or interpret the text, such as in your opinion…; why do you think *x* did..? in your opinion, was *x*'s decision wise? If you were *x*, what would you do? Longer pieces of writing which result from such questions could go into the Reader's Notebook or the Writing Folder.

4. Ask questions which require students to relate the events, characters, conflicts, issues and themes to their own lives, such as "Reflect about an event/issue/conflict/person like this in your own life." Such reflections could go into the Writing Folder or Reader's Notebook.

B. Reader's Notebook

Direct the students to use the prompts in their Reader's Notebooks to reflect upon something important to them in each chapter.

For key chapters, give the students an interesting quotation or statement to respond to in their Reader's Notebooks, which they will discuss with their groups.

C. Reading Logs/Tracking Chart

Each day, students track how many pages they read, and set goals for reading during the next session.

D. Writing Folder/Portfolio

Students given opportunities at regular intervals to add to their own Life Maps while they read the novel, and to write pieces in a variety of genres based on the ideas and issues that arise from the novel and its intersections with their own lives.

Students apply aspects of the writing process to creative extensions from reading, such as:

- writing letters to characters, or writing letters from one character to another;
- rewriting a scene from another character's point of view;
- writing what a character is thinking but not saying;
- writing a different ending to a chapter or to the novel;
- considering what a media personality/sitcom character would say about....

E. Visual/Media Extensions

- illustrations for the novel accompanied by quotations from the story;
- a comic strip for a chapter (if each group or sets of partners chooses a different chapter, the class can create a comic-book version of the novel);
- obituary for the "presumed dead" main character
- newspaper article about the disappearance of the main character
- missing person report for TV or radio news
- a "missing" poster for the main character

F. Interesting Words/Personal Dictionary

As students read, they note interesting or important words that they find in the text, and give their definitions.

G. Review

- Give quizzes on content after each chapter read.
- Use crossword puzzles to test content (one answer cues another);
- Have students create their own quizzes in groups
- Have students write chapter summaries cued by letters in a character's name

Appendix 3.1.2

Balanced Learning: Individual, Small-group and Whole Class Activities

A. Individual Activities

B. Group Work/Literature Circles

For each chapter, give a key activity, which should be done with the group, such as:

- vocabulary-building and word-study
- language study components: verb tense, point of view, conventions of language in the context of a character's speech or a selected paragraph

C. Whole-Class Learning

- Levels of language: teacher selects passages of dialogue from the novel without identifying the speaker. Ask students to match the speech to the speaker based on what they know about the characters in the novel. Examine the words used, level of language, degree of emotion, and the effect the words have on the reader. What does the level of language reveal about his/her social status, education, intent of the speech and the intended audience?

Appendix 3.1.3

Summary Paragraph Exercises

Summarize the following paragraphs:

a) He was a boy who never once in his whole life told the truth. If I said the sky was blue he would say that the sky was red. Whenever I wanted to be left alone he would do his best to make sure that he was as close as possible to me. When he was eight years old he decided that he wanted to play the drums and I am sure this was because he saw it as a way to bother as many people as possible. When he wasn't playing his drums he was lying on the couch watching television yelling at people to bring him food. He had shocking yellow hair, the colour of straw and he had a long nose that came to a point. He never cared about the clothes he wore and would go out with jeans with great grass stains and shirts, which had food stains all over them. It is not surprising that he was not very popular and in his first year at high school he didn't have a single friend. By the end of the second year he seemed to be changing a little as he no longer went out of his way to bother people. In grade eleven he began to actually say "hello" to people and talk to them without being insulting. By the time he finished high school he was a different person - he had many friends and many of the younger students looked up to him. When he graduated he joked about how he used to be in grade nine and he found it hard to remember all of the things he used to say and do. But I think to myself, it is very difficult to forget a brother like that – no matter how hard I tried.

b) The little black sports car I was in flew down the road like it had just been shot out of a cannon. It passed a green car so quickly that it seemed to be standing still. I saw the shocked look on the face of the driver as we seemed to come out of nowhere to cut in front of him. Leaving him in the distance I could see him shaking his fist at us and yelling a word, which I was sure I didn't want to hear. The next car we passed was an old yellow truck, covered in rust and dirt. It looked like it had been rescued from a dump and the fact that it was actually working, and on the road, seemed like a miracle. I looked in the rear mirror, as we passed, there was a little old man with a long grey beard sitting in the driver's seat with his face pulled up close to the dashboard. A frail and withered woman, probably his wife, was in the passenger seat, fast asleep. He didn't even seem to notice us as we roared past him in a cloud of dust and exhaust. I'm not sure how fast we were going but the countryside was a blur as we approached a large truck in front of us. Our car steamed up behind the truck and, even though we were on a corner, we swerved out to pass. As soon as we got into the other lane we saw it was a mistake. A huge tractor pulling a wagonload of hay was directly in front of us - I didn't think we had enough time to get out of the way! The rig got closer. I closed my eyes and all I could hear was buzzing. I opened my eyes and realized that the ringing was my alarm clock. I hit the switch and lay back down in my bed. Today I think I'll take the bus to school.

Appendix 3.1.4

Summer Job Finder

courtesy of *Watch* Magazine, May 2000
By Susanne Hasulo and Sonya Felix

So you're looking for a summer job. But not just any summer job — something different that you can brag about when you're back to school. You want a cool job that's exciting and challenging and, oh yeah, doesn't require wearing a hairnet or flipping burgers. Not sure where to start your search? Look no further because we've got the lowdown on some unique summer jobs.

VIDEO GAME TESTER

Gamers of the world, rejoice! You can actually get a job as a video game tester that lets you play games, save your arcade quarters, and earn cash at the same time. That's what Jonathan Dowdeswell started doing at Electronic Arts, one of the largest gaming companies (he's now a video game producer). His first job was to test a new basketball game before it was launched on the market. "In many respects, it's a dream job, but because you have to go back and do the exact same thing, it can get quite monotonous," says Dowdesell. Still, testing — or quality assurance — can eventually lead to jobs like creating or programming your very own game. The pay's not bad either (testing starts at $8 to $10 an hour). Click on the sites like www.bluesnews.com or www.voodooextreme.com for listings of gaming software companies.

FASHION DESIGNER ASSISTANT

Looking for a job with style? Fashion fanatic Meaghan Kennedy, now 19, worked in vintage clothing stores throughout high school and got further experience when she landed a co-op placement with hemp clothing designer Meredith Cudney, where she helped cut material, sew the clothes and give her input into designs. Now, she's the manager of a vintage clothing store in Toronto that redesigns clothes, where sales have improved since she started. Most fashion-related jobs are not advertised, says Mary Boni, a director for Apparel B.C., so finding a job at a clothing store is probably your best way to get a foot in the door and start building your network of fashion contacts. Cudney's advice on getting into the fashion biz? "It's really important to be confident and chatty when dealing with customers."

ARTIST'S ASSISTANT

If the canvas or pottery wheel is calling you, why not try your creative hand in this field. Chloe Felix's artistic talents helped her land a job in a Toronto pottery studio, where she helps paint ceramic fish and other gift items. Local artists often hire students to help them with various projects. If you can paint or sculpt, arts and crafts shows can be a great way to meet artists face to face for a potential job interview. Gift stores can also put you in touch with their artist suppliers. Contact your local community centres for information on government-funded employment and training programs in the creative field.

WEB SITE PROGRAMMER

If your passion is making Web sites or teaching yourself HTML in your spare time, put your navigating skills to good use with a job in the Internet industry. New media companies are always looking for people who know various computer programs to help develop their Web sites. Actual work experience isn't always necessary for students, as long as you can show an employer you're familiar with a particular language such as ASP or Cold Fusion, or provide some samples of your work like your own Web site, says Anthony Lazzaro, production manager at Internet company demandstar.com (he recently moved to Florida to join the company). Pay for students can range from $10 to $20 an hour ($300 to $400 a week) — not too bad for doing something you love. Developing Web sites often involves long hours and tight deadlines, but the experience and networking opportunities can be well worth it. Search for "Web companies" on the Internet and you'll find tons of opportunities.

Appendix 3.1.4 (Continued)

WORKING ABROAD

Okay, so this isn't an actual job, but it made our list because some working abroad programs are a great way to cover your travel and living costs while adding international work experience to your resume. Imagine spending the summer backpacking through Europe or touring Australia. Lesa Hannah combined her love of travel and a new summer job during a two-month working holiday in London, England, through the Student Work Abroad Programme (SWAP). After meeting the application requirements and paying a registration fee, SWAP's affiliate office in London helped set her up with lodging and job resources when she arrived. Finding a job in a different country wasn't that difficult, says Hannah, "I got a job in the first two days." While most of the jobs are minimum wage clerical and hospitality positions, opportunities do exist if you have skills in other areas. Hannah worked in a hotel and later as a photographer's assistant, but she warns students to know their rights when working abroad and do some research about your employer before accepting a job. For more information, check out www.swap.ca.

WRITER/EDITOR

You love to write, and your idea of heaven is seeing your byline in print. One of the best ways to find a writing job at a newspaper or magazine, says student Carly Foster, is to ask everyone you know about possible job leads. That's how she got her job at an online magazine. Some internships are non-paying, while others can pay as much as $12 an hour. "In journalism the big thing is who you know," says Foster. Most employers like to see a portfolio of your work, so keep samples of your writing, whether it's an article for a school paper, an essay or even e-mails and journal entries. Check out Young People's Press online (www.ypp.net) or contact *Watch* 's own editor in chief if you'd like to get some writing experience.

ACTOR/ACTRESS

Want to be the next Jennifer Love Hewitt or James Van Der Beek? You can try inquiring about this labour of love in places like community theatre for summer productions. But for jobs in television commercials, film and professional theatre, most actors recommend getting an agent to help you get auditions. Look up "talent agencies" in your yellow pages and talk to a number of agencies before choosing the right one. Stay away from anyone who asks you for money up front. Reputable agencies are members of the Talent Agents and Managers Association of Canada (TAMAC) and only deduct their agency commission (10 to 15 percent) after you've completed a job. Casting directors will usually request a leave-behind photograph, so you might have to invest in some headshots of yourself with a professional photographer. You can also search Web sites such as www.canadianactor.com or phone provincial theatre associations for information on who's holding auditions in your area.

MUSIC CONCERT "RUNNER"

You'll get to know many of the star's culinary preferences as a runner, whose job is often delivering dinner to bands before they perform a live show. Concert promoters usually hire students to help with such odd jobs when musicians come to town. Promoters like Nhaelan McMillan of B.A.D. Concerts in Alberta looks for responsible teens (usually over 18 year old) he can trust to do the job instead of people who just want to hang out with the band. Trust is the most important factor because you can be responsible for handling cash and other important details during the concert. "Fans who let their fandom get in the way can be annoying. You have to realize it's a real job," he says. Good communication skills and an easygoing, mature attitude are also important. Pay range: usually a flat rate of about $100 to $150 a day. Another job in the music biz is as a member of a record company's "street team." These people help market musical artists locally, by doing everything from plastering posters around town, distributing flyers outside concerts and clubs, or even running a booth at a music festival. To find out more about reputable companies, talk to staff at your local record store or call your favourite record label.

Appendix 3.1.4 (Continued)

Our roundup of unique summer jobs is just a taste of what's out there. Don't forget to check out possible leads through your school's co-op program or at job fairs being held in your area. Good luck and happy job-hunting.

WORKING CHECKLIST

WEB SITES:

www.workopolis.com — megalisting of jobs advertised in Canadian newspapers

www.about.com — has links to all kinds of job-related information, from how to write a resume, what to ask during an interview, as well as local job listings

www.youth.gc.ca/YES — The government's Youth Employment Strategy site has valuable tips for finding a job, as well as info about special government programs for students

www.hrdc-drhc.gc.ca — from this Web page you can link to the Human Resources Development Canada student summer job action site (click the icon Youth...a Jobs Strategy Priority) for job programs, addresses and phone numbers for national Human Resource Centres of Canada for Students

www.whsc.on.ca — this site for the Workers Health & Safety Centre has info about the Young Worker Awareness program to help prevent workplace accidents, as well as workplace safety laws.

BOOKS:

Getting Your First Job by Penny Hitchin (1999, Tanager Group)
Jobs That Don't Suck by Charlie Drozdyk (1998, Ballantine Publishing Group)

PLACES TO PHONE:

Human Resources Development Canada has specialized youth units where you can get info on resumes, interviews, government programs and how to get a social insurance number. Call the number listed in the blue pages of your local phone book or call (800) 667-3355.

Ministry of Labour — for info on employment laws in your province. Find the local number in the blue pages.

TEEN BIZ

Internet guru Michael Furdyk turns a childhood passion into a million-dollar future

Talk about a successful business entrepreneur. Michael Furdyk, 17, had been interested in computers from the time he got his first Commodore 64 at age 5. His passion grew to include the Internet, and by the time he was a teenager he had started his own Web site. In 1999, Furdyk became a dot.com millionaire when he and two other teen partners sold MyDesktop.com, a site on the Internet industry, for more than $1 million to Internet.com. Now he's advising people like Bill Gates on how to cater to youth as the next generation of computer users.

If you want to start your own business, Furdyk says, it's really important to have a mentor like a teacher or parent who supports and understands you and takes your ideas seriously. If you're unsure about the legal and business accounting side of things, they can also help you find someone who can advise you. If you don't have a solid business plan and you end up selling your business, you could pay a lot to fix your mistakes, he says.

Finally, if you really want your business to thrive, Furdyk says make sure it's something that you really love doing. Just don't let it become the only thing you do. "Enjoy the rest of your life, too."

Appendix 3.1.5

YOUR FIVE-STEP PLAN TO JOB SUCCESS

courtesy of *Watch* Magazine, May 2000
By Susanne Hasulo and Sonya Felix

1. The Hunt
   Check out your local community centre's youth employment services and programs. Contact the specialized youth units of your local Human Resources Development Canada (HRDC) office. Surf the Web for job sites with links to local job postings and check out job fairs.
2. Networking
   Start by telling everyone you know that you're looking for a job. Let them know what kind of job you'd like to find and ask them for advice and referrals.
3. Writing a resume/application
   Don't panic if you've never had a job before; you can still write a great resume that highlights your skills and talents. The basic rule is keep it brief — and accurate. Check out the local resume writing centres in your area.
4. The interview
   Job interviews can be scary. But, you'll be a lot less nervous if you're prepared. Think about what questions you'll be asked and practice giving answers. Don't forget to research the company. Make sure you're neat and dressed in a way that's appropriate for the job. Answer questions briefly and stay on topic. Thank the interviewer for their time. Follow up with a phone call in a day or two.
5. Negotiating salary
   For most summer jobs, minimum wage is the going rate. (Call your Ministry of Labour to find out what the rate is in your province.) If you think you deserve more, be prepared to discuss how you add value to the job.

***Bang* Magazine is published by Youth Culture Inc. To order your free copies, please call 1-800-292-5559, or in Toronto call (416) 595-1313**

Appendix 3.2.1

Assessment Scale: Following Oral Instructions

Criteria	To a limited degree	To some degree	To a considerable degree	To a high degree
	1	2	3	4
Maintains eye contact with speaker as appropriate.	1	2	3	4
Concentrates on the task.	1	2	3	4
Follows each step in order.	1	2	3	4
Asks questions of clarification.	1	2	3	4
Asks instructor to adjust pace as necessary.	1	2	3	4
Listens, and does not talk during instructions.	1	2	3	4
End product resembles the example.	1	2	3	4

Appendix 3.2.2

Rubric for Narrative Writing

CRITERIA	LEVEL 1 (50-59%)	LEVEL 2 (60-69%)
Knowledge/Understanding -uses the literary form that supports writer's purpose and audience -understands the elements of literary forms	- demonstrates limited understanding of literary form: needs prompting to develop beginning, middle and end; characters may be undeveloped; setting may be not well-established; conflict may unclear or unstated, and unresolved	- demonstrates some understanding of literary form: has a beginning, middle and end; characters are somewhat developed; setting is established using some detail; conflict is stated but not successfully resolved
Thinking/Inquiry - selects appropriate organizational plan to structure written work- use changes in speaker, place, time to structure narrative paragraphs- make decisions as to relevance and sufficiency of ideas	- makes limited use of narrative outline or plan to structure story - shows limited understanding and use of paragraphs to signal changes in time, scene, speaker - develops narrative insufficiently, and may include extraneous detail - sequences plot events confusingly	- uses a narrative outline or plan with some effectiveness - makes some use of paragraphing to signal changes in time, scene, speaker - develops narrative somewhat sufficiently; most details are relevant - sequences plot somewhat clearly
Communication - uses an appropriate level of language and point of view to suit purpose and audience	- has limited sense of audience - has limited sense of purpose of the writing; - uses a level of language which may be inadequate or inappropriate	- has some sense of audience, inconsistently maintained - has some sense of purpose in the writing - uses a level of language which may be inconsistent
Application - uses strategies to revise written work- use strategies to correct errors in grammar, spelling and punctuation - uses a variety of sentence types - uses consistent verb tense	- uses few strategies to revise writing; reluctant to revise - uses few strategies to correct errors in language conventions - shows little variety in sentence types - uses inconsistent verb tense	- uses some strategies to revise writing; willing to revise - uses some strategies to correct errors in language conventions - uses some variety in sentence types - uses verb tense somewhat consistently

Appendix 3.2.2

Rubric for Narrative Writing (Continued)

CRITERIA	LEVEL 3 (70-79%)	LEVEL 4 (80-100%)
Knowledge/Understanding - uses the literary form that supports writer's purpose and audience - understands the elements of literary forms	- demonstrates considerable understanding of literary form: has a solid beginning, middle and end; characters show development; setting is established with adequate detail; conflict is developed and resolved	- demonstrates solid understanding of literary form: has a well-developed beginning, middle and end; characters are well developed through detail; setting is established with effective adjectives; conflict is developed and resolved responsibly
Thinking/Inquiry - selects appropriate organizational plan to structure written work - use changes in speaker, place, time to structure narrative paragraphs - makes decisions as to relevance and sufficiency of ideas	- uses an outline or plan to clearly structure the narrative - uses paragraphing to signal changes in time, scene, speaker - narrative is sufficiently developed, and details are relevant - sequences plot clearly, with some use of time words to order events	- uses an outline or plan to effectively structure the narrative - uses paragraphing to signal changes in time, scene, speaker, - narrative is well-developed, and details are effective - sequences plot effectively, and uses time words to order events
Communication - uses an appropriate level of language and point of view to suit purpose and audience	- maintains adequately the sense of audience - maintains purpose consistently - uses an appropriate level of language consistently	- consistently maintains the sense of audience - demonstrates a clear purpose - uses an appropriate and effective level of language
Application - uses strategies to revise written work - uses strategies to correct errors in grammar, spelling and punctuation - uses a variety of sentence types- use consistent verb tense	- uses strategies adequately revise writing; willing to revise - uses strategies to correct most errors in language conventions - uses some variety in sentence types - is mostly consistent in use of verb tense	- uses strategies to effectively revise writing; - uses strategies to correct almost all errors in language conventions - uses a variety of sentence types - is consistent in use of verb tense

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity